



AEROSMITH

GET A GRIP





AEROSMITH

GET A GRIP

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

Transcribed by
JEFF JACOBSON
PAUL PAPPAS

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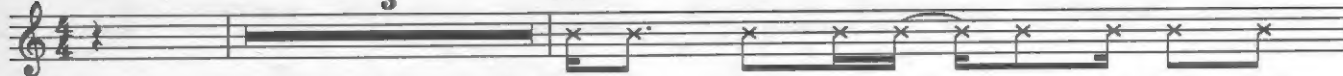
Intro

By Steven Tyler

Moderately ♩ = 128

3

N.C.



(Spoken:) Wake up kids, it's half — past your youth. Ain't



noth-in' real-ly chang-in' but the date. You're a grand slam-mer, but you're no Babe Ruth... You got-ta

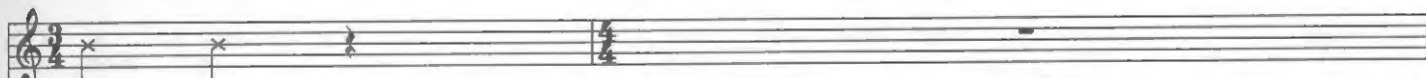


learn how to re-late or you'll be swing-in' from the pearl-y gate. — I



got all the an-swers, low and be-hold. — You got the right key, ba-by, but the wrong key —

Segue to EAT THE RICH



hole, yo.



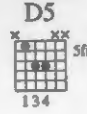
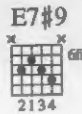
P.M. — P.M. — P.M.



*Sampling effect arr. for gtr.

Eat The Rich

Words and Music by Steven Tyler, Joe Perry and Jim Vallance



Intro

Moderate Rock ♩ = 123

N.C.

Intro musical notation for Gtr. 3, Gtrs. 1 & 2, and Percussion w/vocal ad libs. Includes chord diagrams for E5, E7#9, A5, B5, and D5. Gtr. 3 part includes a (Gtr. 3 tacet) instruction. Gtrs. 1 & 2 part includes a (Gtr. 2 cont. in slash) instruction. Percussion part includes a measure marked with an 8. Bass part includes a measure marked with an 8. Dynamics include mf.

N.C.
Rhy. Fig. 1A
Gtr. 2

E5
End Rhy. Fig. 1A
Gtr. 2: w/Rhy. Fig. 2A
N.C.

Rhy. Fig. 1
Gtr. 1

Musical notation for Rhy. Fig. 1 and Rhy. Fig. 2. Includes guitar and bass staves with fret numbers.

*2nd time, and when Rhy. Fig. 1 is recalled,
note is picked, not hammered.

Musical notation for the main body of the song, including Rhy. Fig. 1A and Rhy. Fig. 2. Includes guitar and bass staves with fret numbers.

Rhy. Fig. 2A
Gtr. 2

Musical notation for Rhy. Fig. 2A, including guitar and bass staves with fret numbers.

N.C.(Em7)

Yeah! _____

Rhy. Fig. 3
Gtr. 2

End Rhy. Fig. 3

Gtr. 1
Rhy. Fig. 3A

End Rhy. Fig. 3A

5 0 7 0 5 0 7 0 4 0 5 0 6 0 7 0 5 0 7 0 5 0 7 0 4 0 5 0 6 0 7 0

Verse

Gtr. 2: w/Rhy. Fig. 3
Gtr. 1: w/Rhy. Fig. 3A

Gtr. 2: w/Rhy. Fig. 3, (4 times)
Gtr. 1: w/Rhy. Fig. 3A, (4 times, 2nd time substitute Rhy. Fill 2)

N.C.(Em7)

1. Well, I woke up— this morn-ing on the wrong side of the bed... And

2. See additional lyrics.

how I got to think - in' a - bout - a all those things you said. — A - bout

or - di - nar - y peo - ple, and how they make you sick. — And if

call - in' names— kicks back on you, — then I hope this does the trick. Cause I'm

Rhy. Fill 2

Gtr. 1

T
A
B

0 2 5 0 7 0 4 0 5 0 6 0 7 0

Pre-Chorus

Gtr. 2: w/Riff A

E5

F#5

G5

A5

sick of your — com - plain - ing a - bout — how man - y bills. — And I'm

*Gtr. 1

*During Pre-chorus, Gtr. 1 is two gtrs. arr. for one.

E5

F#5

G5

A5

E5

F#5

sick of all — your bitch-in' 'bout your poo - dles and your pills. And I just can't see no hu - mor a - bout.

Gtr. 1: 2nd time w/ Rhy. Fill 3

G5

A5

B5

A5/B

B5

— your way of life. — And I think I can do more for you with this here fork -and knife.

P.M. — — — — —

Riff A
Gtr. 2

Play 6 times

let ring — — — — —

Rhy. Fill 3
Gtr. 1

full

14 15(15)

TAB

Gr. 1 & 2: w/Rhy. Fig. 4

*Rhythms indicated are played 1st time only. All subsequent appearances of Riff B are simile w/rhythmic variations ad lib.

Gr. 1: w/Rhy. Fill 1, (1st time)

To Coda 

*2nd & 3rd times w/rhythmic variation ad lib.

[illegible]

1. Gr. 2: w/Rhy. Fig. 3, (2 times)
 Gr. 3: w/Fill 1
 N.C.(Em7)

Gr. 1

2. So 1

2.
 Gr. 1: w/Rhy. Fig. 1, (2 times)
 Gr. 2: w/Rhy. Fig. 1A, (2 times)
 Gr. 3: w/Fill 1

Gr. 1: w/Rhy. Fig. 2
 Gr. 2: w/Rhy. Fig. 2A

N.C. E5 N.C. E5 N.C. E5 N.C. E5

Guitar Solo

Fill 1

Gr. 3

B5

D5

P.H. (15ma)

sounding pitches: A B full

P.H. full (0)

Gtr. 2: w/Rhy. Fig. 3, 3 1/2 times
N.C.(Em7)

Gtr. 2: w/Rhy. Fill 4

Rhy. Fill 4
Gtr. 2

N.C.

*

Fdbk.
(8va)

8 1/2

*Pitch is lowered by turning tuning peg.

Fdbk. pitch: A

Pre-chorus

Gtr. 2: w/Riff A

(Drum Fill)

E5

F#5

G5

A5

Be - lieve in all _ the good _ things that mon - ey just _ can't buy. Uh, then

Gtr. 1

full

E5

F#5

G5

A5

E5

F#7sus4

you won't get no bel - ly - ache from eat - in' hum - ble pie. _ I be - lieve in rags _ to rich - es, your in -

full

G6

Asus2

B5

A5/B

D.S. al Coda

B5

her - i - tance won't last, so take your Grey Pou - pon, my friend, and _ 3 shove it up your ass!

P.M.

⊕ Coda

Outro

Gtr. 1 & 2: w/Rhy. Fig. 4, (1st 7 bars only)

Gtr. 3: w/Riff B

Gtr. 4: w/Riff C

Eat the rich, there's on - ly one thing that they're good for.

Eat the rich, take - a one bite now, come back for more.

Eat the rich, don't stop me now, I'm go - in' cra - zy.

Eat the rich, that's my i - dea of a good time, ba - by!

Gtrs. 1 & 2: w/Rhy. Fill 5

Gtr. 3: w/Rhy. Fill 2

Riff C

Gtr. 4

1.2.3.4.

full full full 1/4 full 1/4

15 15 14 14 14 15 14 14 12 14 14 15 14 14 12 14 12 14

Fill 2

Gtr. 3

12 12 12 12 12 12 10 12

9 9 9 9 9 9 9 7 9

Rhy. Fill 5

Gtrs. 1 & 2

7 9 7 5 2

7 9 7 5 2

Additional Lyrics:

2. So I called up my head shrinker
And I told him what I'd done.
He said, "You'd best go on a diet,
Yeah, I hope you have some fun.
And-a don't go burst a bubble
On the rich folks who get rude.
'Cause you won't get in no trouble
When you eats that kinda food."

2nd Pre-chorus:

Now they're smokin' up their junk bonds,
And then they go get stiff.
And they're dancin' at the yacht club
With Muff and Uncle Biff.
But there's one good thing that happens
When you toss your pearls to swine.
Their attitudes may taste like shit,
But go real good with wine.

(To Chorus:)

Get A Grip

Words and Music by Steven Tyler, Joe Perry and Jim Vallance



Intro

Moderate rock ♩ = 108

G#
⑥
4 fr

Gtr. 1 & 2

P.M.

G5

D5

A5

E5

Got

to

get

a

grip.

Rhy. Fill 1

Gtr. 1

End Rhy. Fill 1

* w/harmonizer

* Doubling an octave below (throughout)

Rhy. Fill 1A

Gtr. 2

End Rhy. Fill 1A

N.C.

N.C.

N.C.

N.C.

E5 D5 E5

Rhy. Fig. 1

Gr. 1

Rhy. Flg. 1A

Gtr. 2

N.C.

B5 A5 B5

N.C.

E5 D5 E5

w/Rhy. Fill 2, 2nd and 3rd times

End Rhy. Fig. 1

End Rhy. Fig. 1A

Rhy. Fill 2

Gtr. 1

Gtr. 1
 7 7 5 7 5

Gtr. 1: w/Rhy. Fig. 1
Gtr. 2: w/Rhy. Fig. 1A

N.C. B5 A5 B5 N.C. E5 D5 E5

Skin and bones, it ain't such a pit - y. Don't ya gim-me no flack, hon-ey, shut ya lip. Ya

N.C. B5 A5 B5 N.C. E5 D5 E5

3rd time to Coda II ⊕ Gtr. 1: w/Rhy. Fill 2, 3rd time 2nd time to Coda I ⊕

got - ta have stones if you're liv - in' in the cit - y. If ya wan-na hang loose, got - ta get a grip, rip.

Verse
N.C. (E5)

1. Once up - on a crime, I thought I

Rhy. Fig. 2

P.M.

Gtr. 1

semi-harm. --- 1

1/4 1/4 1/4 1/4 1/4 1/4

Gtr. 2

Rhy. Fig. 2A

P.M.

was cool, but I don't want to brag. —

End Rhy. Fig. 2

1/4 1/4 1/4 1/4 1/4 1/4

End Rhy. Fig. 2A

1/4 1/4 1/4 1/4 1/4 1/4

Gtr. 2: w/Rhy. Fig. 2A

N.C. (E5)

Once I crossed the line, I think I must - 'a zigged when I should - 'a zagged. —

Gtr. 1 *8va* ————— *loco*

1/8 1/4 1/2 full 1 1/2 1 1/2 1 1/2 1/4 1/4 1/4 1/4 1/4 1/4

15 15 15 15 15 15 15 14 15 17 17 (17) (17) (17) 7 5 5 5 3 3 0 7 5 5 5 3

Chorus

Gtr. 1: w/Rhy. Fig. 1
Gtr. 2: w/Rhy. Fig. 1A

G5 D5 A5 E5 N.C. B5 A5 B5 N.C. E5 D5 E5

Got to get a . . . grip skin and bones, it ain't such a pit-y. If you think I'm vain, bet-ter shut ya lip. I

N.C. B5 A5 B5 N.C. E5 D5 B5

can't ex - plain how to be fat cit - y. You got - ta live large, got - ta let it rip.

Gtrs. 1 & 2

Gtr. 1 ** semi-harm.*

Gtr. 2

1/4 1/4 1/4 1/4 1/4 1/4 1/4

0 7 5 5 3 3 0/0 7 5 5 5 3 3

** Gtr. 1 only*

Verse

Gtr. 1: w/Rhy. Fig. 2
Gtr. 2: w/Rhy. Fig. 2A

N.C. (B5)

2. Same old, same old ev - 'ry day, if things don't change you're just gon - na rot. — 'Cause if

D.S. al Coda I

Gtr. 1: w/Fill 1
Gtr. 2: w/Rhy. Fig. 2A

Gtr. 1: w/last 2 bars of Rhy. Fig. 2

Gtr. 1: w/Rhy. Fill 1
Gtr. 2: w/Rhy. Fill 1A

you do what you've al-ways done, you'll al-ways get what you al-ways got. — Oh, could that be noth-in? Got to get a grip.

Fill 1

Gtr. 1

1/8 1/4 1/2 full 1/2 full 2 1/2

T 19 19 19 19 19 19 19 19 19 19 19 (19)

A 19 19 19 19 19 19 19 19 19 19 19 (19)

B 19 19 19 19 19 19 19 19 19 19 19 (19)

⊕ Coda I

Bridge

E5

Gtr. 2

D5

B5

A
⑥
5 fr

B
7 fr

D
⑤
5 fr

B
⑥
7 fr



(Who knows for sure with - out a doubt _____ Who knows for sure, - yeah, with - out a _____ doubt _____

Gtr. 1



E5

D5

B5

A
⑥
5 fr

B
7 fr

D
⑤
5 fr

B
⑥
7 fr

E5

D5



what goes on when the lights_ go out?_ what goes on _ when the lights are out?_ Or
(Or who pulls in when I _ pull out, _



let ring - - -



B5

A5

G7

F#7



who pulls in _ when I pull out. _ Ah. _
_ and What's a one-eyed trou - ser trout?) _



both notes vib.

let ring - - -
full



Guitar Solo

E
⑥
open

P.M.

Harm.

(w/studio effect)

Harm.

12 (12) (12)

0 2 3

w/bar

8va

full

2

(2) 0 0-3/5 9 9 (9) 10 8 10 7 7 10 (10) 12 15 (15) (15) 15 15 12 15 12 15

(8va)

loco

full

12 15 12 12 12 15 12 14 15 12 12 15 15 15 14 12 12 14 12 14 12 14 12 14 12

N.C.

Gtr. 1

Gtr. 2

14 12 12 14 12 14 14 12 12 14 14 14 13 13 12 12 10 12 10 10 12 12 10 10 12 9 7 7 9 12 5

N.C.

12 10 10 12 12 12 11 11 10 10 8 11 9 9 11 2 11 9 9 11 11 9 9 11 2 11 9 11 10 9 7 4 2 2 4 4 2 2 4 0 4 3 2 0

Interlude

Gtrs. 1 & 2 F#5 G#5 A5^v

I was so short-sight-ed. Now the wrong been right-ed. I feel so de-light-ed.

B5 VII

C#5

F#5

D.S. al Coda II

I get so ex-cit-ed.

⊕ Coda II

Gtr. 1: w/Rhy. Fill 2

Gtr. 2: w/last bar of Rhy. Fig. 1A

Gtr. 1: w/Rhy. Fig. 1, 1st bar only

Gtr. 2: w/Rhy. Fig. 1A

N.C.

B5 A5 B5

wan-na hang loose, got-ta get a grip. You wan-na get high in a New York min-ute.

Gtr. 1: w/Rhy. Fill 2

N.C.

E5 D5 E5 D5

Gtr. 1: w/Rhy. Fig. 1, (1st bar only)

N.C.

B5 A5 B5

Gtr. 1: w/Rhy. Fill 2

N.C.

E5 D5 E5 D5

Choke that smoke, hon-ey, crack the whip. Your head gets dead as long as you're in it. You wan-na hang loose, got-ta get a grip.

Gtr. 2: w/Rhy. Fig. 1A, 1st 3 bars only

N.C.

B5 A5 B5

N.C.

E5 D5 E5

Skin and bones, it ain't such a pit-y. Don't ya gim-me no flack, hon-ey, shut ya lip. Ya

N.C.

B5 A5 B5

B

A

B

D

7 fr

5 fr

7 fr

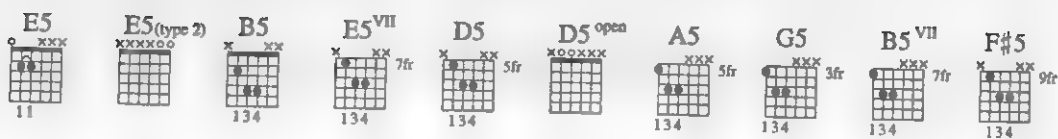
5 fr

Gtr 2

got-ta have stones if you're liv-in' in the cit-y. If ya wan-na hang loose, got-ta get a grip.

Fever

Words and Music by Steven Tyler and Joe Perry



Intro

Fast rock ♩ = 184
(approx. 5 seconds) (Drums, harmonica, etc.)

Lead Gtr.

Gtr. I

E5 2 fr 2 fr open

P.M.

T
A
B

0 12 0 12 12 0 12 0 12 0 12 0 12 0 12 10 10

12 0 12 12 0 12 12 0 12 0 12 0 12 12 0 10 10 12 12 0 12 12 0 12 12 0 12

(cont. in notation)

P.M.

Trem.

12 0 12 12 0 12 12 0 12 10 10 12 12 10 10 12 12 10 15

* Slide doubled by Gtr. II

Lead Gtr. N.C.

Gtrs. 1 & 2

Rhy. Fig. 1

End Rhy. Fig. 1 Rhy. Fig. 2

End Rhy. Fig. 2

Verse

Gtr. 1 & 2: w/Rhy. Fig. 2, 4 times

N.C.

Gtr. 1 & 2: w/Rhy. Fig. 2

fe - ver, _____ fe - ver. _____ Yeah, they

(cont. in slashes)

full full full full

1/4

(cont. in slashes)

1/2 1/4

E open E5 (type 2) G 3 fr B5 G 3 fr E open E5 (type 2) G 3 fr B5 G 3 fr

Rhy. Fig. 3

Gtrs. 1 & 2

threw me out-ta jail, I tell ya it ain't fair. _ I tried to kiss the judge from the e - lec - tr - ic - a chair. Yeah,

E open E5 (type 2) G 3 fr B5 E5^{VII} D5

End Rhy. Fig. 3

Gtrs. 1 & 2: w/Rhy. Fig. 1 (2 times)
Lead Gtr.: w/Fill 1

N.C.

we're all here _ 'cause we're not all there _ to - night. _

* Gtr. 2: substitute D5^{open}

Fill 1
Lead Gtr.

full

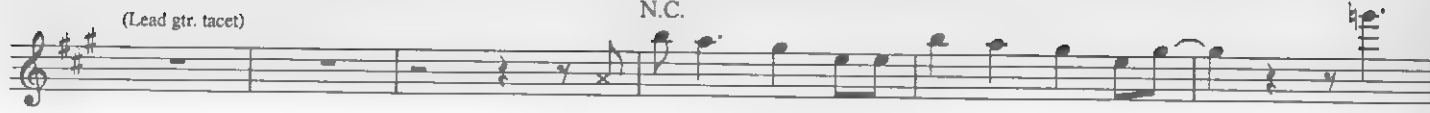
10 (0)

T
A
B

Verse

Gtrs. 1 & 2: w/Rhy. Fig. 2, (4 times)

N.C.

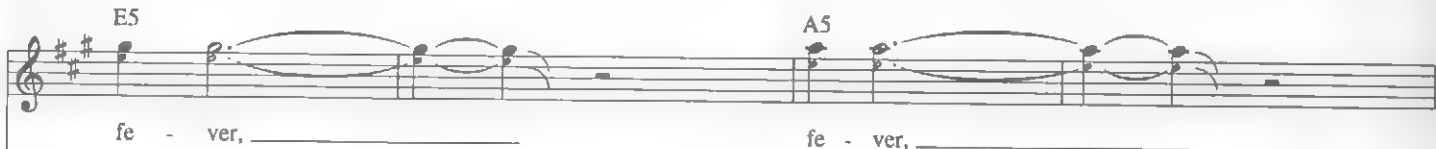


2. The gui-tar's cranked and the bass-man's blown a fuse. — Hee,



hee. And when the whole gang bangs, tell me then what's your ex - cuse. — We got the

Chorus



fe - ver, — fe - ver, —

Gtr. 1



let ring — — —

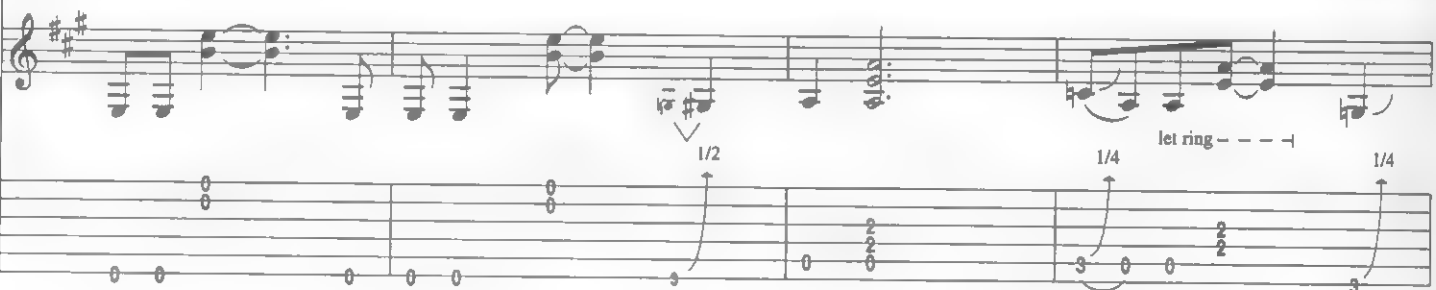
full

full

full

full

Gtr. 2



1/2

1/4

let ring — — —

1/4



fe - ver, — fe - ver. —

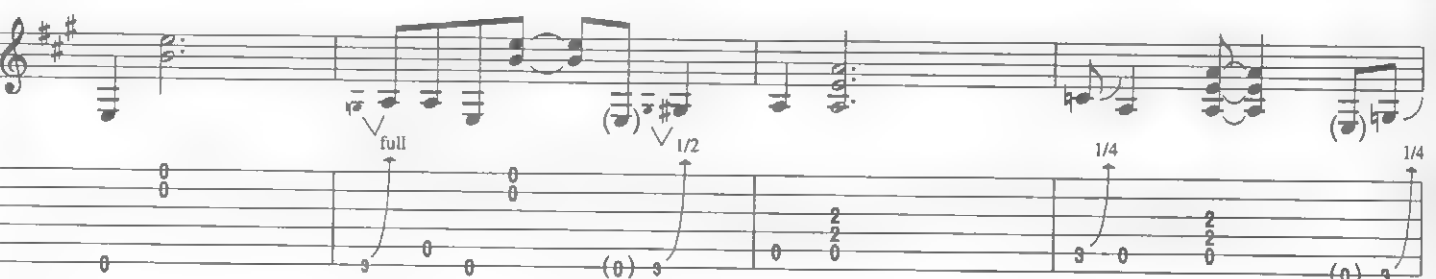
Fe -



1/2

full

full



full

1/2

1/4

1/4

Gtrs. 1 & 2: w/Rhy. Fig. 3

E5^(type 2) B5 E5^(type 2)

- ver gives you lust with an ap - pe - tite. ____ It hits ya like the fangs from a

B5 E5^(type 2) B5

rat - tle - snake bite. We're all here ____ 'cause we're not all there ____ to - night. ____

Bridge

E5^{VII} D5 A5 G5 A5 End Rhy. Fig. 4

Gtr. 1

Rhy. Fig. 4A

Gtr. 2

End Rhy. Fig. 4A

Gtr. 1: w/Rhy. Fig. 4, (3 times)

E5^{VII} D5 A5 G5 A5

We

Gtr. 2: w/Rhy. Fig. 4A, (2 times)

E5^{VII} D5 A5 G5 A5 E5^{VII} D5

can't run a-way from trou - ble. ____ There ain't no place that far. But if we do it right ____ at the

A5 G5 A5 * B5^{VII}

Gtr. 1 & 2

speed of light, there's the back seat of my car. ____ Cav - i - ar. ____

* Gtr. 2: substitute B5

Gtr. 2: w/Rhy. Fig. 2

E
⑥
open E5 (type 2)

Gtr. I

let ring

Lead Gtr.

Gtrs. 1 & 2: w/Rhy. Fig. 2, 3 times

N.C.

A musical score for the song 'The Rose Tree'. The score is written on a grand staff consisting of a treble clef, a middle C-clef, and a bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written in the treble clef, and the accompaniment is written in the middle and bass staves. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment features a simple harmonic structure with chords and single notes. The score is divided into four measures, with a repeat sign at the end of the first measure. The lyrics 'The Rose Tree' are written below the melody.

Gtrs. 1 & 2: w/Rhy. Fig. 1, (5 times)

N.C.

3. I was feel-in' so high, I for-
(Lead gtr. tacet)

slight P.M. — full

1/2 full

got what day. Now I'm feel-in' low down, e-ven slow seems way too fast. And now the

* Gtr. 3

** w/slide

14/15\14/15 15 15/14/15
14/15\14/15 15 15/14/15

* Tune up: ③ : G#

**** Wear slide on pinky to allow other fret hand fingers to play single notes in upcoming bars.**

booze don't work 'cause the drugs ran out of gas. _____ I got the

8va -----

(Gtr. 3 tacet)

w/slide -----

w/slide -----

15 14 15 15 14 12 14 12 15 14 12 /17 17 19 (19) 0 0 0

Chorus

E5 A5

fe - ver, fe - ver,

Gtr. 1

full 1 1/2 (4)

Rhy. Fig. 5

Gtr. 3

full 1/2 1/4 1/4

E5 A5

fe - ver, fe - ver. The buzz -

1/2 1/2 1/4 1/4

End Rhy. Fig. 5

Gtrs. 1 & 2: w/Rhy. Fig. 3

E5 (type 2) B5 E5 (type 2) B5

that you be get-tin' from the crack don't last. I'd rath-er be o - d - in' on the crack of her ass. Yeah,

Bridge

Gtr. 1: w/Rhy. Fig. 4, (2 times)
Gtr. 2: w/Rhy. Fig. 4A, (2 times)

E5 (type 2) B5 E5 VII D5 A5 G5 A5

we're all here 'cause we're not all there to - night. My

E5^{VII} D5 A5 G5 A5

first - time - ev - er lov - er, we fell a - sleep out on the lawn. _ And when

Gtr. 1: w/Rhy. Fig. 4
Gtr. 2: w/Rhy. Fig. 4A
E5^{VII} D5

F#5 E5^{VII} B5^{VII} A5 B5^{VII}

Gtrs. 1 & 2

I woke up I was all a - lone, _ mak-in' love to the crack of dawn. _ So, _ yo, _ I beg yo par -

A5 G5 A5 B5^{VII} (Gtr. 1 tacet)

Gtrs. 1 & 2

- don, sir. _ The gang - ster of love _ rides a - gain. _

Harmonica Solo

Gtr. 1: w/Rhy. Fig. 2, (4 times) w/Rhy. Fig. 6, (2 times)
N.C. B5

(I got the

Chorus

Gtr. 3: w/Rhy. Fig. 5

E5 A5

Gtr. 1

fe - ver, _ You know I got a chill. _ It gim-me such a thrill. _
fe - ver, _

let ring full full full full

Rhy. Fig. 6

Gtr. 1

T
A
B

0 3 0 0 5 0 0 5 2 0 5 2 0 3 0

E5 A5 Gtr. 2: w/Rhy. Fill 1

fe - ver, Like a burn-in' plague. fe - ver.) yeah, get out-ta my way. Fe -

full

Gtr. 2: w/1st 4 bars of Rhy. Fig. 3, 3 times

E5 (type 2) B5 G (6 3fr)

Gtr. 1: w/Rhy. Fig. 3, bars 3 & 4 only

w/1st 4 bars of Rhy. Fig. 3, 2 times

- ver may be hell and a cross to bear. As long as I'm in heav-en, hon-ey, I don't care. You look so good, ba-by,

B5 E E5 (type 2) B5 E5 (type 2) B5

look so fine. I tell you you're the im-age of the per-fect crime. You get so tired hold-in' on so tight. If you

Gtrs. 1 & 2: w/last 2 bars of Rhy. Fig. 3

E5 (type 2) B5 E5 (type 2) B5 E5 VII D5 open

think you're go-in' cra-zy, well, you may be right. Yeh, we're all here 'cause we're not all there, that's right.

Gtr. 1

Rhy. Fill 1

Gtr. 1

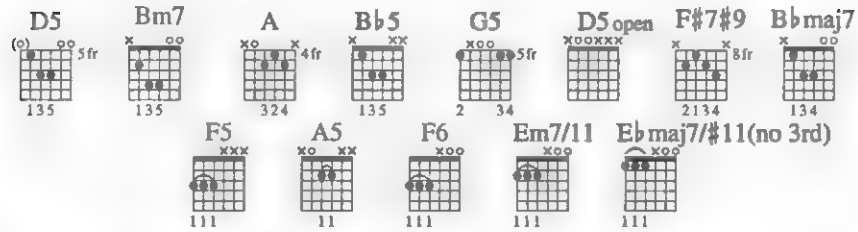
1/4 1/4

T A B

3 0 0 0 3

Livin' on the Edge

Words and Music by Steven Tyler, Joe Perry and Mark Hudson



Intro

Slowly ♩ = 88

D5

* Acous. Gtr. 1

** Guitar 1

mf let ring —
w/light distortion

T
A
B

*Tune Down: ⑥ = D, ⑤ = A, ④ = D, ③ = G, ② = A, ① = D

**Tune Down: ⑥ = D

D5

There's

let ring

Verse

D5

some - thin' wrong with the world to - day; — I don't know what it is. —

let ring

Bm7

* Gtr. 2: w/Rhy. Fill 1

A

*Tune Down: ⑥=D

Some-thing's wrong with our eyes. _____ We're

let ring - - - - | let ring - - - - |

D5

see-ing things __ in a diff - 'rent way__ and God knows it ain't his.__ It

let ring - - - - - |

Rhy. Fill 1

Gtr. 2

TAB

Bm7

sure ain't no sur-prise. Yeah! We're liv-in' on the

let ring ----- let ring -----

3 3 3 3 2 2 3 3 3 3 7 7 7 7 10 11

4 4 4 4 4 4 4 4 4 4 7 7 7 7 11 11

2 2 2 2 2 2 2 2 2 2

***Chorus**

Gtr. 3: w/Riff B, (4 times)

D5

Rhy. Fig. 1

edge. Liv-in' on the

*Bass pedals D.

Riff A
Gtr. 1

f let ring ----- *full* ----- *sim.* ----- *full*

0 7 0 7 0 9 (9) (9) 7 0 7 0 7 0 9 9

Rhy. Fig. 1A

Gtr. 2

7 7 5

Riff B

Gtr. 3

let ring ----- *full* ----- *sim.* ----- *full*

T
A
B

0 19 0 19 0 21 21 (21) 19 0 19 0 19 0 21 21

Gtr. 1: w/Riff A, 3 times

D5

edge.

Liv-in' on the

Gtr. 2

Bb5

G5

edge

Liv-in' on the

End Rhy. Fig. 1

D5

edge.

2. There's

End Rhy. Fig. 1 A
(Gtr. 2 tacet)

D5

Rhy. Fig. 2

Вм7

Gtr. 2: w/Rhy. Fill 1, 1st 3 bars only

D5

(Ah.)

If

End Rhy. Fig. 2

let ring = $\dots \vdash \text{sim}$.

Gtr. 2: w/Rhy. Fig. 2

Gr. 2: w/Rhy. Fill 2

Bm7

you can judge a wise - man by the col - or of his skin. Then mis - ter, you're a bet - ter man than I.

Rhy. Fill 2

Gtr. 2

fdbk.
(8va)

fdbk.

TAB

$$\begin{pmatrix} 9 \\ 2 \\ 0 \end{pmatrix}$$

(b)

(A)

***Chorus**

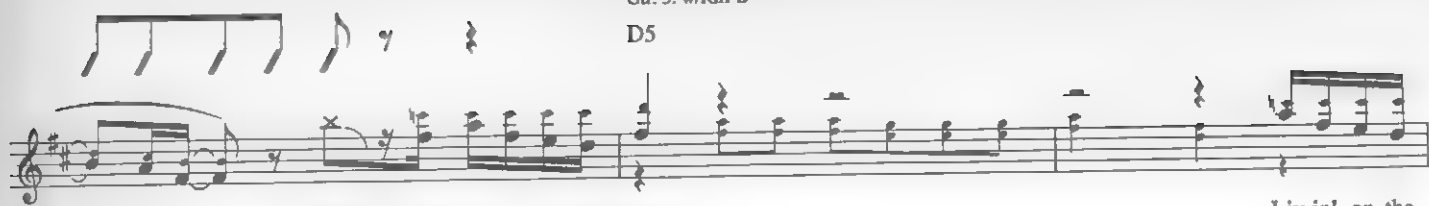
Acous. Gtr. 1: w/Rhy. Fig. 1

Gtr. 2: w/Rhy. Fig. 1A

Gtr. 1: w/Riff A

Gtr. 3: w/Riff B

D5



Oh! We're liv-in' on the edge.

(You can't help your - self from fall - ing.)

Liv-in' on the

*Bass pedal D

Gtr. 1: w/Riff A, 1st bar only, (2 times)

Gtr. 3: w/Riff B, 1st bar only, (2 times)

Gtr. 1: w/Riff A

Gtr. 3: w/Riff B



edge.

(You can't help your - self at all.)

Liv-in' on the edge.

(You can't help your - self from

Gtr. 1: w/Riff A, 1st bar only, (2 times)

Gtr. 3: w/Riff B, 1st bar only, (2 times)

(Gtr. 2 tacet)



fall

Liv - in' on the edge.
ing.)

Bridge

F#7#9

*Acous.
Gtr. 2

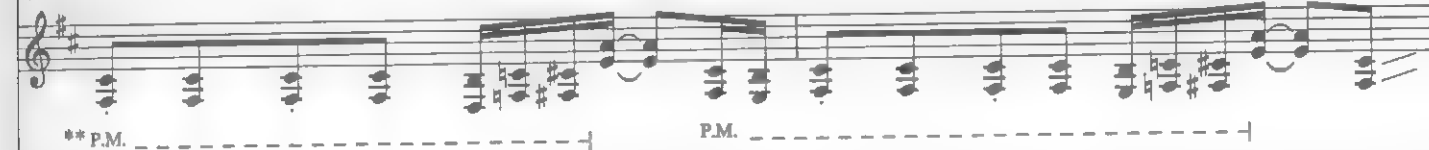


Tell me what you think a - bout your sit - u - a - tion.

Com - pli - ca - tion, ag - gra - va - tion is

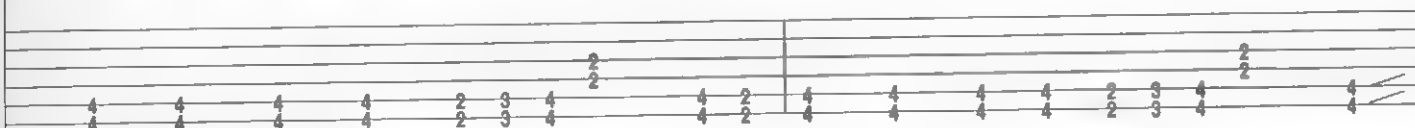
*Standard tuning

Gtr. 1



**P.M.

P.M.



**For next 8 bars only, all P.M.'s are slight

Rhy. Fig. 3

Acous. Gtr. 1



get - ting to you. Yeah! If

P.M. full

1/2 9

(Acous. Gtr. 2 tacet)

Chick-en Lit-tle tells you that the sky is fall - in, — e - ven if it was-n't would you still come crawl - ing

P.M. ————— P.M. —————

G5 A5

back — a - gain? — I bet you would, — my friend, — a -

P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — —

Bb5

gain and — a - gain and — a - gain and — a - gain and — a -

— — — — — let ring — — — — — let ring — — — — — let ring — — — — —

End Rhy. Fig. 3

Guitar Solo

Gtr. 1: w/Riff A, 1st bar only, (2 times)
Gtr. 3: w/Riff B, 1st bar only, (2 times)

D5

Acous.
Gtr. 1

gain.

Gtr. 2

*w/octaver
full

12 12 12 12 12 (12) 11

*Doubles an octave lower.

Gtr. 3: w/Riff C

Gtr. 2

P.M.

full full full full full

12 (12) (12) (12) (12) (12) 10 (10) 2

Gtr. 1

let ring

1/2 sim.

0 7 0 7 0 9 9 (9)

Riff C

Gtr. 3

let ring

1/2 sim.

T
A
B

0 19 0 19 0 19 19 0 19 0 19 0 19 19 (19)

Gtr. 2: w/Riff A, (1st bar only, 9 times)
Gtr. 3: w/Riff B, (1st bar only, 9 times)

Qtr. 2: w/Riff A, (1st bar only, 9 times)
Qtr. 3: w/Riff B, (1st bar only, 9 times)

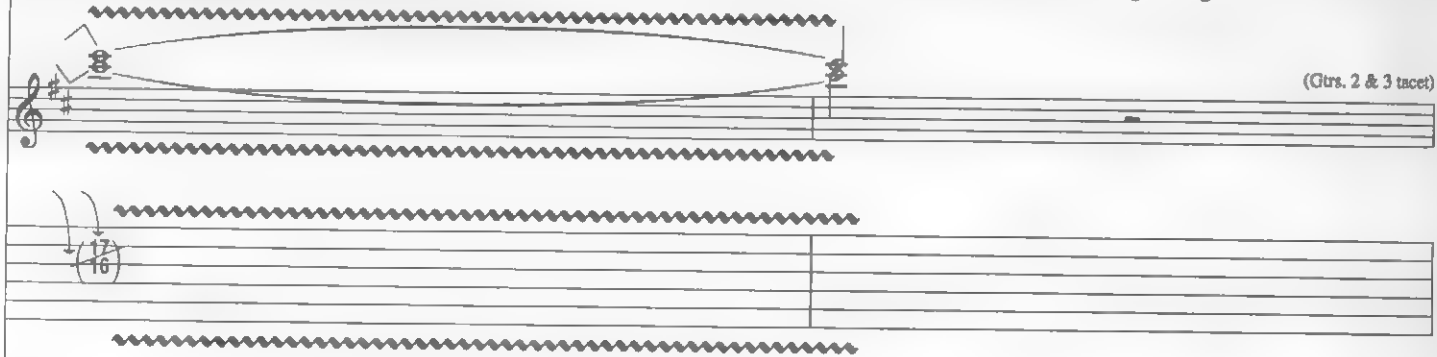
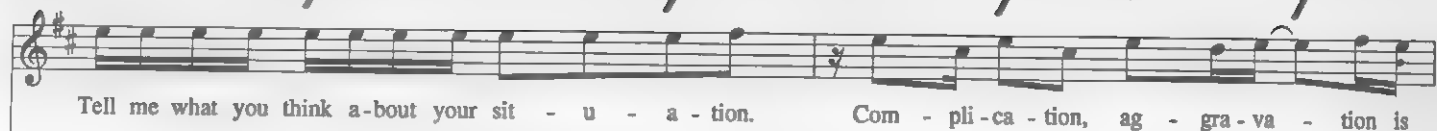
full full full full (12) 10 9 9 15 14 14 14 17 14

Bridge

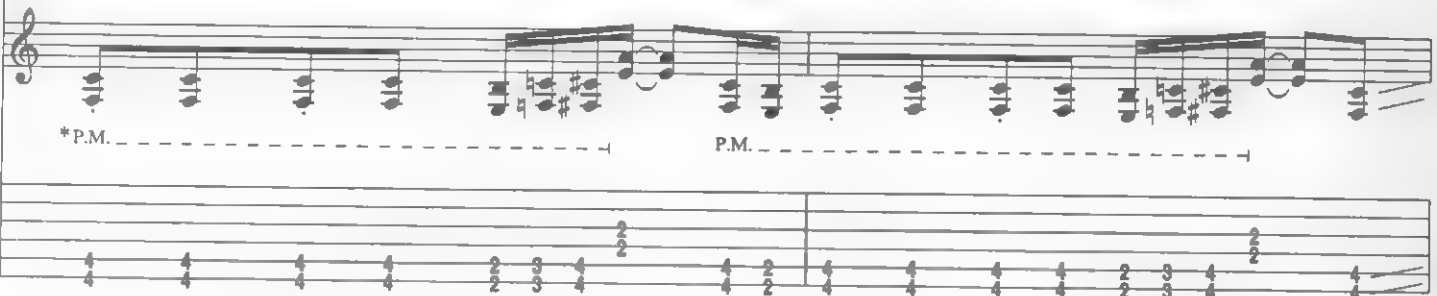
Acous. Gtr. 1: w/Rhy. Fig. 3

F#7#9

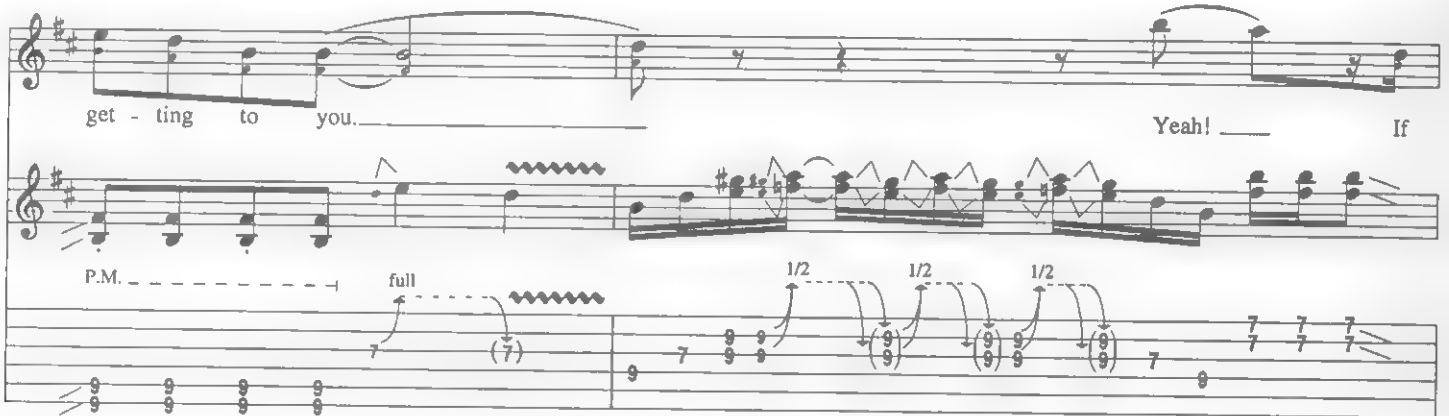
Acous.
Gtr. 3



Gtr. 1



*For next 9 bars only, all P.M.'s are slight.



G5 A5 Bb5

back _ a - gain _ I bet you would, my friend, _ a - gain and _ a - gain and _ a -

let ring - - - - P.M. - - - - P.M. - - - - P.M. let ring - - - -

Verse

D5

Acous. Gtr. 1

gain and _ a - gain. 3. There's some-thing right with the world to-day _ and ev-'ry-bod-y knows it's wrong. _ But we can

Gtr. 1

Bm7 N.C.

(Acous. Gtr. 1 tacet)

tell 'em no or we can let it go, but I would rath - er be hang - in on.

Gtr. 1 tacet)

Chorus

Acoust. Gtr. 1: w/Rhy. Fig. 1

Gtr. 2: w/Rhy. Fig. 1A

Gtr. 1: w/Riff A, (1st bar only, 2 times)

Gtr. 3: w/Riff B, (1st bar only, 2 times)

D5

A tempo



Liv-in' on the edge.

(You can't help your - self from fall - ing.)

Liv-in' on the

Gtr. 1: w/Riff A
Gtr. 3: w/Riff B

Gtr. 1: w/Riff A, (1st bar only, 2 times)
Gtr. 3: w/Riff B, (1st bar only, 2 times)



edge.

(You can't help your - self at all.)

Liv-in' on the edge.

(You can't stop your - self from

Gtr. 1: w/Riff A
Gtr. 3: w/Riff B

G5

D5



fall

Liv-in' on the edge.
ing.)

Liv-in' on the

Gtr. 1: w/Riff A
Gtr. 3: w/Riff B

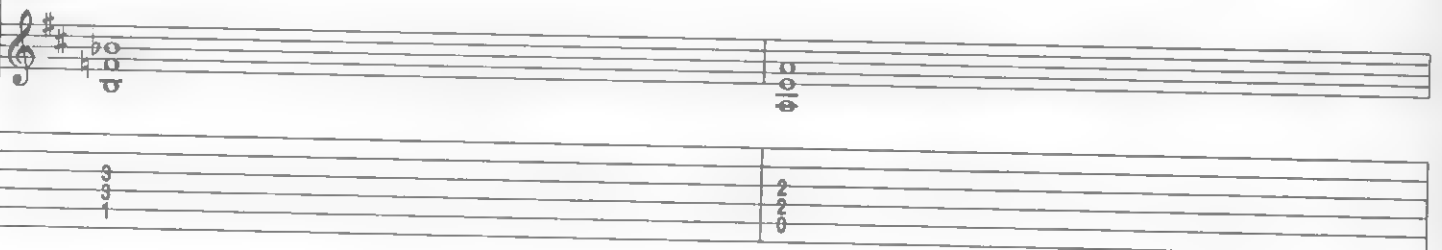
Rhy. Fig. 4
Bb maj7

Acoust.
Gtr. 1



edge.

Rhy. Fig. 4A
Gtr. 2



Liv-in' on the

Gtr. 1: w/Riff A, (1st bar only, 7 times)
Gtr. 3: w/Riff B, (1st bar only, 7 times)

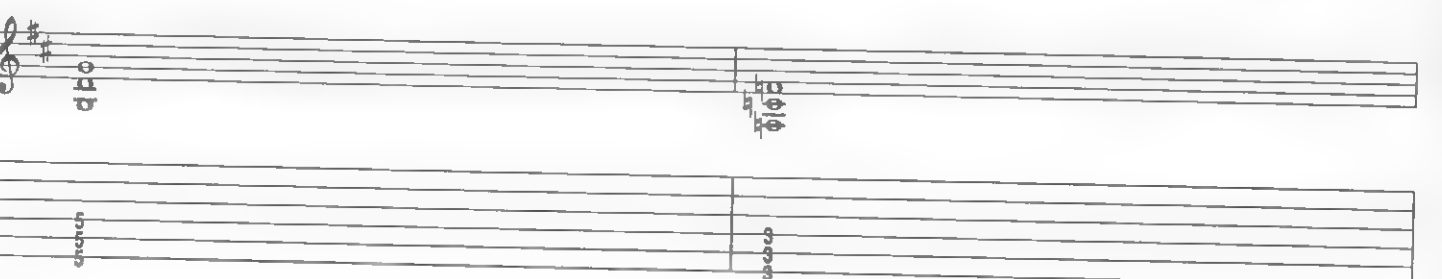
G5

F6



edge.

Liv-in' on the



Em7/11

E♭maj7/#11(no 3rd)

edge.

2 2 2 2

E♭maj7/#11(no 3rd)

D5

End Rhy. Fig. 4

Yeah, yeah, yeah, — yeah, yeah. yeah, yeah. —

3

0 0 0 0 0 0 0 0

Gtr. 1: w/Riff A
Gtr. 3: w/Riff B

Liv-in' on the

End Rhy. Fig. 4A

0 0 0 0 0 0 0 0

Gtr. 1: w/Riff A, (1st bar only, 9 times)
 Gtr. 3: w/Riff B, (1st bar only, 9 times)
 Gtr. 4: w/Riff D, till end

Bbmaj7
 Rhy. Fig. 5

G5

edge. (You can't help your - self from fall - ing.) Liv-in' on the

Rhy. Fig. 5A

D5

End Rhy. Fig. 5

edge. (You can't help your - self at all.) Liv-in' on the

End Rhy. Fig. 5A

Riff D
 Gtr. 4 8va

TAB

15 14 19 14 15 14 19 14

Acous. Gtr. 1: w/Rhy. Fig. 5, (2 times)
Gtr. 2: w/Rhy. Fig. 5A, (2 times)

B♭maj7 *G5 D5

edge. Liv-in' on the edge. Liv-in' on the

(You can't stop your-self from fall ing.)

*Bass plays B.

B♭maj7 *G5 D5

edge. Liv-in' on the edge. Liv-in' on the

(You can't help your-self.) (You can't help your-self.) (You can't help your-self at all.)

*Bass plays B.

Acous. Gtr. 1: w/Rhy. Fig. 4
Gtr. 2: w/Rhy. Fig. 4A

B♭maj7 A5 G5 F6

edge. Liv-in' on the edge. Liv-in' on the

(You can't help your-self.) (You can't help your-self.) (You can't help your-self.) (You can't help your-self.)

Em7/11 Ebmaj7/#11(no 3rd) D5

edge. Liv-in on the edge, Yeah, yeah!— yeah, yeah, yeah, yeah, yeah, the dead, yeah.Yeah,

(You can't help your-self from fall in'.)

*Gtr. 3 (Riff D) keeps relatively steady time, whereas all other guitars and vocals are looser. The rhythms shown are approximate.

(Gtr. 1 tacet) (Gtr. 2 tacet) (Acous. Gtr. 1 tacet)

3

yeah, yeah, the dead, now.

*Gtr. 4

w/slide *w/octaver

7 8 8 7 7 9 11 (11) 11

*Tune down: ①=D **Wear slide on ring finger, allowing pinky to play single notes when indicated. ***Doubles an octave higher.

*Played w/fret hand pinky while note played by slide continues to ring.

Repeat and Fade

Gtr. 3: w/Riff D

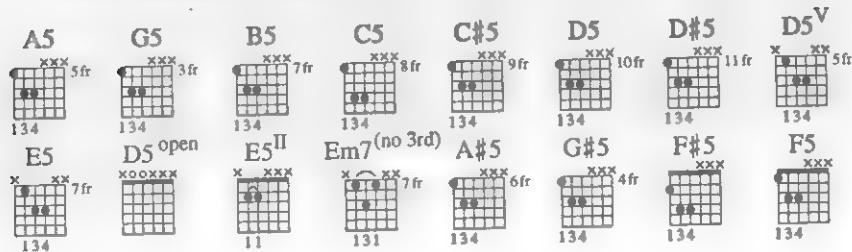
(Gtr. 4 tacet) N.C.

10 8 7 11 9 7 8 8 (8) 7 0

*Played w/fret hand pinky as before.

Flesh

Words and Music by Steven Tyler, Joe Perry and Desmond Child



Intro

Moderately ♩ = 128

w/percussion, sound effects, etc.

Gtr. 1

Moderately ♩ = 128
w/percussion, sound effects, etc.

29 Gtr. 1

29 Gtr. 2

TAB

2.

The day rolls in, —

(Gtr. 2 cont. in slashes)

Verse

Gtr. 1: w/Rhy. Fig. 1, 4 times

6
open

Gtr. 2

P.M. ----- sim.

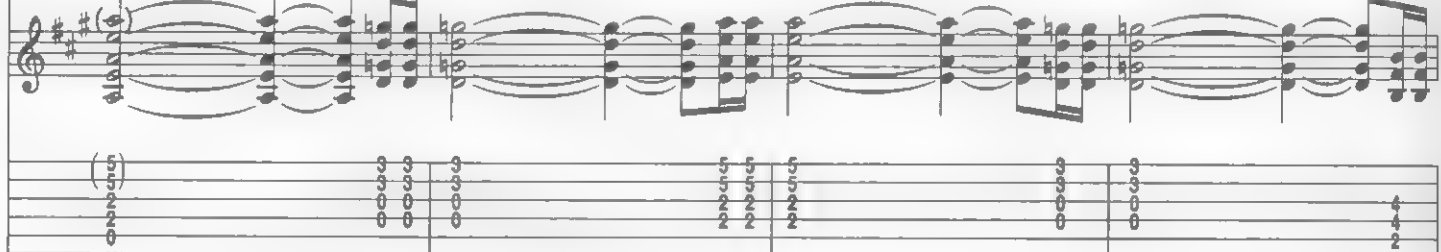


A 6 A 6 A 6 G 6 G 6 G 6 A 6 A 6 A 6 G 6 G 6 G 6
A5 5 fr A5 5 fr A5 5 fr A5 G5 3 fr G5 3 fr G5 3 fr A5 5 fr A5 5 fr A5 5 fr A5 G5 3 fr G5 3 fr G5 3 fr

P.M. ----- sim.



Gtr. 1



Rhy. Fig. 1

Gtr. 1



B ⑥ B ⑥ G ⑥ A ⑥

B5 7 fr B5 7 fr B5 G5 3 fr A5 5 fr B5 C5 C#5 D5 D#5

P.M.

to Mar-ra - kesh, yeah, when the night comes ev - 'ry-bod-y got-ta have

Chorus

Rhy. Fig. 2 E G E D5^V E5 ⑥ ⑥ ⑥ open 3 fr open D5^V E5 D5^V E5 E G E D5^V E5 ⑥ ⑥ ⑥ open 3 fr open D5^V E5 D5^V E5

Gtr. 2

flesh! You got me all soak - in' wet. — (Flesh.)

Rhy. Fig. 2A Gtr. 1

End Rhy. Fig. 2A

full (8)

Gtr. 1: w/Rhy. Fig. 2A

E G E D5^V E5 ⑥ ⑥ ⑥ open 3 fr open D5^V E5 D5^V E5 G ④ 5 fr D5^V E5 ⑥ ⑥ ⑥ open 3 fr open D5^V E5 D5^V E5

End Rhy. Fig. 2

The on - ly thing that's worth the sweat. — (Flesh.) From the

Rhy. Fig. 3
C5

B5

A5

End Rhy. Fig. 3

Gtr. 2

day that Eve did Ad - am, down to Ro - me - o and Ju - li - et;

Riff A

Gtr. 3

End Riff A

(Gtr. 3 tacet)

full
12
15

full
11
14

full
9
12

*For next 3 bars, vib. refers to bent note only.

Gtr. 1

8 8 8 8 8 7 7 7 7 5 5 5 5

Gtr. 2: w/Fill 1

Gtr. 2: ⑥ open

N.C.

ev - 'ry - bod - y got - ta have...

Gtr. 1

Harm.

(Gtr. 1 tacet)

5 3 5 3 1/2 (5) 3 5

Harm.

12 (12) w/bar +1/2 +1

Fill 1

Gtr. 2

(cont. in slashes)

TAB 5 3 5 3 1/2 (5) 3 0

Verse

Gtr. 2: w/Rhy. Fig. 2, 3 times

Gtr. 1

E5 open E5 open E5 open E5 open E5 open

P.M. P.M. P.M. P.M. P.M.

2. The prince of lust has met his match. The witch has brewed

E5 open E5 open E5 open E5 open E5 open E5 open E5 open

her bad - dest batch. His sword is sharp and hard as stone.

E5 open E5 open E5 open E5 open E5 open E5 open E5 open

Her caul-dron begs for one more bone. And so, my love,

A5 5 fr A5 5 fr A5 5 fr A5 G5 3 fr G5 3 fr G5 3 fr G5 A5 5 fr A5 5 fr A5 5 fr A5 G5 3 fr G5 3 fr G5 3 fr

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

this sto-ry's told from mod-ern times to days of old. From Bos-ton, Mass.

Gtr. 3

Interlude

E

⑥

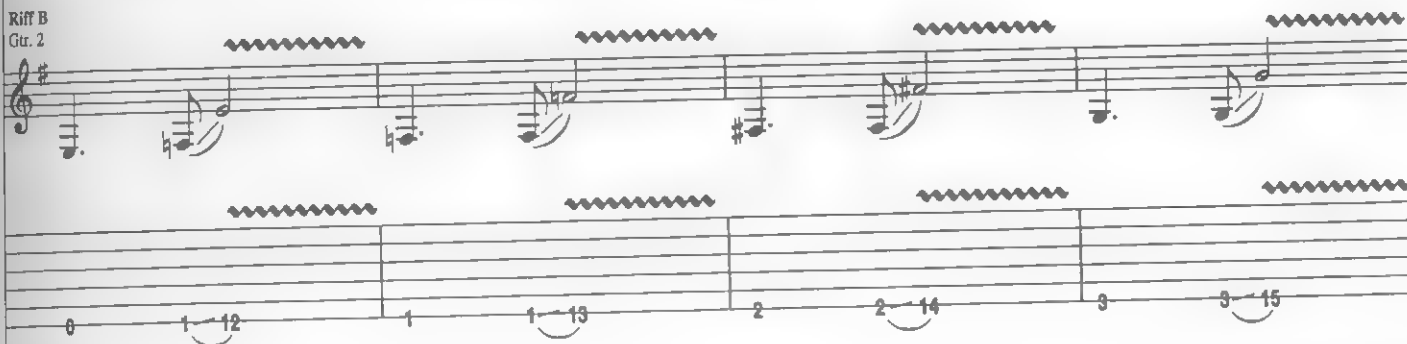
open

Gtr. 1



Riff B

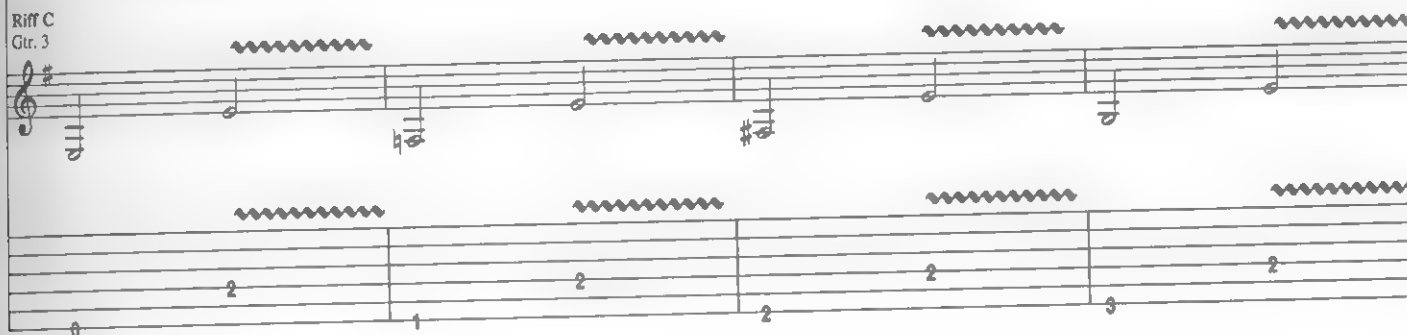
Gtr. 2



End Riff B

Riff C

Gtr. 3



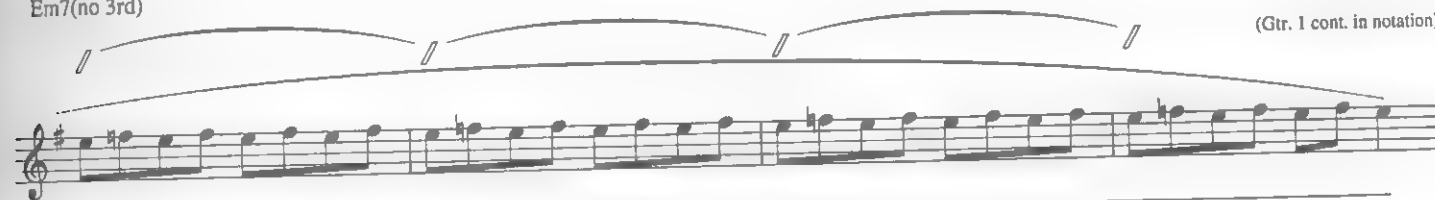
End Riff C

Gtr. 2: w/Riff B

Gtr. 3: w/Riff C

Em7(no 3rd)

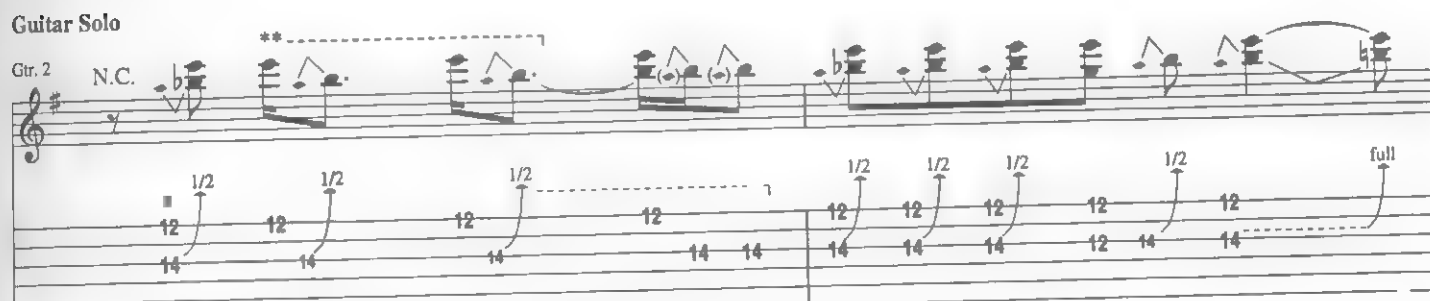
(Gtr. 1 cont. in notation)



Guitar Solo

Gtr. 2

N.C.

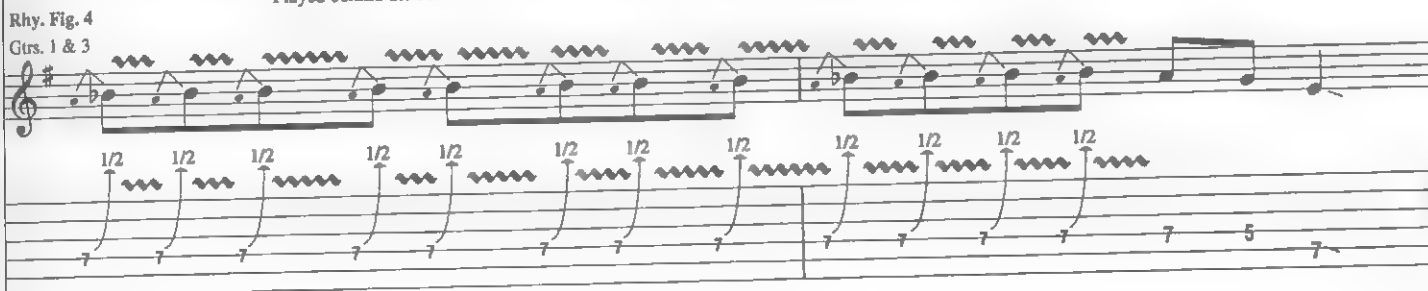


*Low notes played w/pick, higher notes plucked w/middle finger (next 2 bars only.)

**Played behind the beat.

Rhy. Fig. 4

Gtrs. 1 & 3



E5

P.H. (15ma)

sounding pitch: B

P.H.

full

12 12 14 12 12 14 (14)

Gtr. 1

Gtr. 3

End Rhy. Fig. 4

Gtrs. 1 & 3: w/Rhy. Fig. 4

Gtr. 2

N.C.

* 1/2

1/2

full

0 12 12 12 15 15 (14) 12 14 14 12

*Played w/pick and middle finger as before (next 1 1/2 bars only)

E5

6

7

6

0 4 0 6 5 0 9 6 0 9 6 0 9 7 0 10 7 0 11 8 0 11 8 0 12 9 0

8va

7

7

3

3

13 10 0 13 11 0 14 11 0 15 12 0 17 13 0 17 14 18 15 20 16 22 17 22

Gtrs. 1 & 3: w/Rhy. Fig. 4, 1st 2 bars only

Gtr. 2

N.C.

w/bar

(a)

3

full

full

full

full

full

full

loco

17 (17) 22 (22) 22 22 22 22 22 22 1 12

Gtr. 2

Gtrs. 1 & 3: w/Rhy. Fig. 4, (1st 2 bars only)

(Glr. 3 tacet)

N.C.

(Gtr. 2 cont. in slashes)

The musical notation for the guitar solo is presented on two staves. The top staff is a standard musical staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line with various notes, rests, and a triplet of eighth notes marked with a '3'. The bottom staff is a guitar-specific staff with a wavy line at the beginning indicating a tremolo. It contains a sequence of fret numbers: (15), 12, 15, 14, 12, 15, 14, 12, 15, 12, 10, 10, 10, 11, 10, 8, 9, 10, 6, 10, 8, 7, 7, 6, 6, 7, 5, 7, 5, 3, 4, 3. The notation is a transcription of the original recording.

B5

G5

A5

Gtr. 2

Gtr. 1

let ring_ - - - - -

Gtr. 1

full

let ring - - - -

B5

G5

AS

Rhy. Fill 1
Gtrs. 1 & 3

Gtr. 1

Gtr. 3

Gr. 1 & 3

Gr. 1

Gr. 3

TAB

The image shows a musical score for guitar, specifically for a piece titled "Gr. 1 & 3". The score is written for two staves: a treble clef staff (Gr. 1) and a bass clef staff (Gr. 3). The key signature is one sharp (F#) and the time signature is 4/4. The guitar part (Gr. 1) features a series of chords and single notes, while the bass part (Gr. 3) consists of a simple bass line. A tablature (TAB) section is also present at the bottom of the page, showing the fret numbers for the guitar part.

B5 G5 A5

P.H. (8va)

sounding pitches: F# G# F#

full

full

full

9 9 7 9 7 9 9 7 (7) 10 7 7 10 (10) 7 10 12 10 0

B5 A#5 A5 G#5 G5 F#5 Free time F5

trem strum.

full

full

full

full

full

full

12 9 13 (13) 14 15 16 17 18 2 1/2

F#5 G5

(Gtr. 1 tacet)

(2 1/2)

2 1/2

2 1/2

(18) 15 19 19 19 19

G#5 A5

A#5

(Gtr. 2 tacet) w/trem. bar effects, etc.

A tempo

Flesh! —
(Flesh) —

Gtr. 2: w/Rhy. Fig. 2, (2 times)
Gtr. 1: w/Rhy. Fig. 2A, (4 times)

Gtr. 2: w/Rhy. Fig. 2, (2 times)
Gtr. 1: w/Rhy. Fig. 2A, (4 times)

Gr. 2: w/Rhy. Fig. 3
Gr. 3: w/Rhy. Riff A

Gr. 2: w/Rhy. Fig. 3
Gr. 3: w/Rhy. Riff A

Gtr. 2: w/Fill 1
 N.C.
 (Gtr. 2)
 w/percussion & sound effects
 Repeat and Fade
 w/percussion & sound effects
 ev-'ry-bod - y got-ta have _____
 flesh.
 Gtr. 1
 clean tone
 w/bar +2
 5 3 5 5 (5) 3 5
 0 (0)

Walk On Down

Words and Music by Joe Perry



Intro

Moderate rock $\text{♩} = 148$

Intro

Chords: E5, A5, D5, C5, G5, D5^v, G5^{open}, A5^v, B5, E5 (type 2), C5^{VII}, F5, G5^x

Drums: (Drums)

Gtr. 1: Rhy. Fig. 1

Gtr. 2: P.M. — — — — — P.M. — — — — —

Gtr. 3: w/Fill 1 N.C. (G) (D) let ring — — — — — let ring — — — — —

End Rhy. Fig. 1 Play 3 times

Gtr. 2 Vol. off

* 2nd time only, this E5 is played short.

Verse

Gtr. 1: w/Rhy. Fig. 1, (2 1/2 times)
Gtr. 2: w/Rhy. Fig. 1, (3 times)

Chords: E5, N.C. (G) (D) E5, N.C. (G) (D) E5

1. You won-der why_ you got holes in your shoes_ You won-der why_ they got more mon-ey than you_ You won-der why_ you got

2. See additional lyrics.

* Both gtrs. play slight variations of Rhy. Fig. 1 throughout the song.

Gtr. 3: w/Fill 1, (1st time), w/Fill 3, (2nd time)

Chords: N.C. (G) (D) A5

Gtr. 2: E

noth - in' to lose. — It makes no — sense, — don't try to fig-ure it out. — You got - ta

Gtr. 1: let ring — — — — — let ring — — — — —

Fill 1
Gtr. 3

full

12 (12) (12) (12)

Fill 3
Gtr. 3

full

12 (12) (12)

N.C.

N.C.

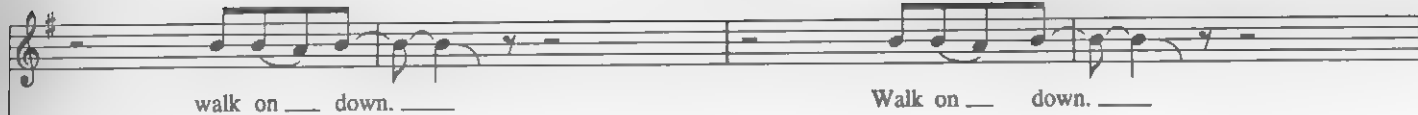
G5

D5

N.C.

G5

D5



Rhy. Fig. 2

Gtr. 3



Rhy. Fig. 2A

Gtr. 1 & 2



2nd time to Coda

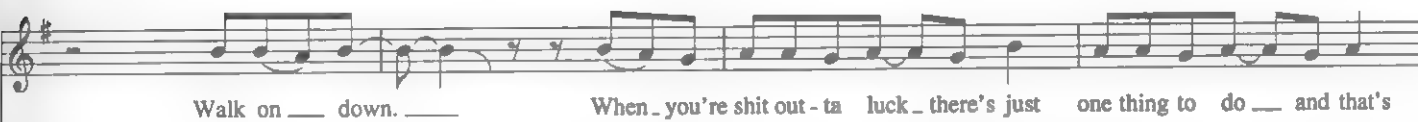
N.C.

G5

D5

A

N.C.



End Rhy. Flg. 2

End Rhy. Fig. 2A

Gtrs. 1 & 2: w/Rhy. Fig. 2A, 1st 7 bars only

N.C. G5 D5 N.C. G5 D5

Walk on ____ down. ____

Walk on ____ down. ____

Gtr. 3

full

N.C. G5 D5 A

Walk on ____ down. ____

When you're shit out - ta luck - there's just one thing to do ____ and that's ...

Gtrs. 1 & 2: w/Rhy. Fill 1 N.C.

(Gtr. 3 cont. in slashes)

full full

Gtrs. 1 & 2: w/Rhy. Fig. 1, (3 times)

E5 (type 2) Gtr. 4: w/Fill 1 Gtr. 4: w/Fill 2, (2 times) (Gtr. 3 tacet)

Gtr. 3

Yeah. _

E5

Gtrs. 1 & 2

2. Well, she

D.S. al Coda

Rhy. Fill 1

Gtr. 1 & 2

Fill 2

Gtr. 4

⊕ Coda

Gtrs. 1 & 2: w/Rhy. Fig. 2A, (1st 5 bars only)

N.C. G5 D5 N.C. G5

walk on ____ down. ____ Walk on down..

Gtr. 3

full

(2) 0 2

D5 N.C. G5 D5 C5 G5 D5^V

Gtrs. 1 & 2

'Cause I got ____ no time ____ to lose. _

(Gtr. 3 cont. in slashes)

G5^{open} D5 C5 G5 D5^V G5^{open} D5 C5 G5 D5^V

Gtrs. 2 & 3

____ It's my ____ life if ____ I choose. _ Put on ____ my walk - in' shoes..

A5^V B5 E5 (type 2) C5^{VIII} F5 G5^X

(Gtr. 3 cont. in notation)

Yeah. ____ Yeah. ____ Yeah. ____

E
⑥
open

Guitar Solo

Gtrs. 1 & 2: w/Rhy. Fig. 2A, 2 times

N.C.

G5

D5

Yeah. —

Gtr. 3

full

full

full

1/8

N.C.

G5

D5

1/4

1/2

3/4

1/2

N.C.

G5

D5

A

full

1/2

N.C.

N.C.

G5

D5

N.C.

G5

D5

full

full

Chorus

Gtr. 4: w/Rhy. Fig. 2

Gtrs. 1 & 2: w/Rhy. Fig. 2A, (1st 6 bars only)

N.C. G5 D5 A N.C. G5

Walk on down...

Fdbk.

sounding pitches: F# F E

Fdbk.

1/2

(0 2) 0 2 2 2 (2) (2)

D5 N.C. G5 D5 N.C. G5 D5 A

Walk on down. When you're

Fdbk. (8va)

sounding pitch: E

Fdbk.

(2)

(Gtr. 4 tacet)

N.C. A5 N.C.

shit out - ta luck there's just one thing to do and that's . . .

(Gtr. 3 tacet)

(2)

Gtrs. 1 & 2

(2) 2 2 2 2 2 0 0 0 0 0 0 2 2 3 5 5 5 2 2 2 2 2 2 0 0 0 0 0 0 2 3 5

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal melody line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. Below the melody is a piano accompaniment line, which is a single-line bass line. The second system continues the melody and accompaniment. The piano accompaniment is written in a simple, folk-like style, using a single line of music. The score is for a single voice and piano.

Guitar Solo

Gtrs. 1 & 2: w/Rhy, Fig. 2A, (3 times)

[illegible]

D5 N.C. G5 D5 A

Walk on down. When you're

full full 1/4

12 14 14 14 12 15 12 14 14 15 14 12 14 14 0 2 0 2 0 2 0 0 4 0 4 0 4 2 0 2 0 0

The musical score is for the song "Shit Outta Luck" by N.C. It features a guitar solo and a bass line. The guitar solo is in the key of D major (one sharp) and 4/4 time. The lyrics are: "shit out - ta luck _ there's just one thing to do _ and that's _ walk on down." The guitar solo includes a section marked "8va" (octave up) and "loco" (loco playing). The bass line includes a section marked "full" (full sound) and a section marked "2" (second fret).

* For next 6 bars, bass pedals E.

D5 N.C. G5 D5

Walk on down, _ down, _ down, _ down.

full (3) 0 3 0 0 0 3 full 0 2 full 0 3 full 0 0 full 0 2 full 1 1/2

N.C. G5 D5 A

Walk on down. _ When you're

full 0 4 5 5 3 0 5 5 3 0 0 0 full 5 3 0 3 0 3 0 3 2 0 2 0 2

N.C.

shit out - ta luck _ there's just one thing to do _ and that's

P.H. (15ma) 3 full 1 1/2

P.H. 2 0 2 2 0 2 2 0 2 2 3 2 0 2 0 0 2 2 0 4

Begin Fade

G5 D5

walk on down. _

1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

(4) (4) 12 12 12 12 12 12 12 12 12 12 12 12

The musical notation for the guitar solo is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff with various articulations, including slurs and accents. Above the staff, the notes are labeled with chord symbols: N.C. (No Chord), G5, and D5. The second system shows the fretboard positions for the solo, with numbers 12 and 15 indicating the frets. The notation includes slurs and accents, and the word "full" is written above the staff to indicate a full barre. The fretboard positions are: 15 12 12 15 12 12 15 12 12 15 12 15 15 15 (15) 15 (15) 15 (15) 15 (15) 15 (15) 15 (15) 12.

N.C.

Gtr. 2: w/Rhy. Fig. 2A, 1st 6 bars

P.H. G5 (8va)

D5

full

full

full

15 14 15 12 14 15 12 15 12 14 12 12 12 12 14

The first system of the musical score is divided into two measures. The first measure is labeled 'N.C.' (No Chords) and the second measure is labeled 'D5'. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a five-line staff. Above the staff, there are various annotations: 'P.H. G5 (15ma)' with a wavy line indicating a glissando, and 'sounding pitches: C# D# C#' with a dashed line and wavy line indicating a glissando. Below the staff, there are numerical annotations: '12 12' under the first measure, '14' under the second measure, and '15 (15) 12 14 (14)' under the third measure. The notation also includes various musical symbols such as notes, rests, and accidentals.

The second system of musical notation continues the piece. The upper staff, in treble clef with a key signature of one sharp (F#), contains the melody. It begins with a 'N.C.' (No Chord) marking. The first measure has a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note D5, and a quarter note E5. The third measure has a quarter note F#5, a quarter note G5, and a quarter note A5. The fourth measure has a quarter note B5, a quarter note C6, and a quarter note D6. The fifth measure has a quarter note E6, a quarter note F#6, and a quarter note G6. The sixth measure has a quarter note A6, a quarter note B6, and a quarter note C7. The seventh measure has a quarter note D7, a quarter note E7, and a quarter note F#7. The eighth measure has a quarter note G7, a quarter note A7, and a quarter note B7. The ninth measure has a quarter note C8, a quarter note D8, and a quarter note E8. The tenth measure has a quarter note F#8, a quarter note G8, and a quarter note A8. The eleventh measure has a quarter note B8, a quarter note C9, and a quarter note D9. The twelfth measure has a quarter note E9, a quarter note F#9, and a quarter note G9. The thirteenth measure has a quarter note A9, a quarter note B9, and a quarter note C10. The fourteenth measure has a quarter note D10, a quarter note E10, and a quarter note F#10. The fifteenth measure has a quarter note G10, a quarter note A10, and a quarter note B10. The sixteenth measure has a quarter note C11, a quarter note D11, and a quarter note E11. The seventeenth measure has a quarter note F#11, a quarter note G11, and a quarter note A11. The eighteenth measure has a quarter note B11, a quarter note C12, and a quarter note D12. The nineteenth measure has a quarter note E12, a quarter note F#12, and a quarter note G12. The twentieth measure has a quarter note A12, a quarter note B12, and a quarter note C13. The twenty-first measure has a quarter note D13, a quarter note E13, and a quarter note F#13. The twenty-second measure has a quarter note G13, a quarter note A13, and a quarter note B13. The twenty-third measure has a quarter note C14, a quarter note D14, and a quarter note E14. The twenty-fourth measure has a quarter note F#14, a quarter note G14, and a quarter note A14. The twenty-fifth measure has a quarter note B14, a quarter note C15, and a quarter note D15. The twenty-sixth measure has a quarter note E15, a quarter note F#15, and a quarter note G15. The twenty-seventh measure has a quarter note A15, a quarter note B15, and a quarter note C16. The twenty-eighth measure has a quarter note D16, a quarter note E16, and a quarter note F#16. The twenty-ninth measure has a quarter note G16, a quarter note A16, and a quarter note B16. The thirtieth measure has a quarter note C17, a quarter note D17, and a quarter note E17. The thirty-first measure has a quarter note F#17, a quarter note G17, and a quarter note A17. The thirty-second measure has a quarter note B17, a quarter note C18, and a quarter note D18. The thirty-third measure has a quarter note E18, a quarter note F#18, and a quarter note G18. The thirty-fourth measure has a quarter note A18, a quarter note B18, and a quarter note C19. The thirty-fifth measure has a quarter note D19, a quarter note E19, and a quarter note F#19. The thirty-sixth measure has a quarter note G19, a quarter note A19, and a quarter note B19. The thirty-seventh measure has a quarter note C20, a quarter note D20, and a quarter note E20. The thirty-eighth measure has a quarter note F#20, a quarter note G20, and a quarter note A20. The thirty-ninth measure has a quarter note B20, a quarter note C21, and a quarter note D21. The fortieth measure has a quarter note E21, a quarter note F#21, and a quarter note G21. The forty-first measure has a quarter note A21, a quarter note B21, and a quarter note C22. The forty-second measure has a quarter note D22, a quarter note E22, and a quarter note F#22. The forty-third measure has a quarter note G22, a quarter note A22, and a quarter note B22. The forty-fourth measure has a quarter note C23, a quarter note D23, and a quarter note E23. The forty-fifth measure has a quarter note F#23, a quarter note G23, and a quarter note A23. The forty-sixth measure has a quarter note B23, a quarter note C24, and a quarter note D24. The forty-seventh measure has a quarter note E24, a quarter note F#24, and a quarter note G24. The forty-eighth measure has a quarter note A24, a quarter note B24, and a quarter note C25. The forty-ninth measure has a quarter note D25, a quarter note E25, and a quarter note F#25. The fiftieth measure has a quarter note G25, a quarter note A25, and a quarter note B25. The fifty-first measure has a quarter note C26, a quarter note D26, and a quarter note E26. The fifty-second measure has a quarter note F#26, a quarter note G26, and a quarter note A26. The fifty-third measure has a quarter note B26, a quarter note C27, and a quarter note D27. The fifty-fourth measure has a quarter note E27, a quarter note F#27, and a quarter note G27. The fifty-fifth measure has a quarter note A27, a quarter note B27, and a quarter note C28. The fifty-sixth measure has a quarter note D28, a quarter note E28, and a quarter note F#28. The fifty-seventh measure has a quarter note G28, a quarter note A28, and a quarter note B28. The fifty-eighth measure has a quarter note C29, a quarter note D29, and a quarter note E29. The fifty-ninth measure has a quarter note F#29, a quarter note G29, and a quarter note A29. The sixtieth measure has a quarter note B29, a quarter note C30, and a quarter note D30. The sixty-first measure has a quarter note E30, a quarter note F#30, and a quarter note G30. The sixty-second measure has a quarter note A30, a quarter note B30, and a quarter note C31. The sixty-third measure has a quarter note D31, a quarter note E31, and a quarter note F#31. The sixty-fourth measure has a quarter note G31, a quarter note A31, and a quarter note B31. The sixty-fifth measure has a quarter note C32, a quarter note D32, and a quarter note E32. The sixty-sixth measure has a quarter note F#32, a quarter note G32, and a quarter note A32. The sixty-seventh measure has a quarter note B32, a quarter note C33, and a quarter note D33. The sixty-eighth measure has a quarter note E33, a quarter note F#33, and a quarter note G33. The sixty-ninth measure has a quarter note A33, a quarter note B33, and a quarter note C34. The seventieth measure has a quarter note D34, a quarter note E34, and a quarter note F#34. The seventy-first measure has a quarter note G34, a quarter note A34, and a quarter note B34. The seventy-second measure has a quarter note C35, a quarter note D35, and a quarter note E35. The seventy-third measure has a quarter note F#35, a quarter note G35, and a quarter note A35. The seventy-fourth measure has a quarter note B35, a quarter note C36, and a quarter note D36. The seventy-fifth measure has a quarter note E36, a quarter note F#36, and a quarter note G36. The seventy-sixth measure has a quarter note A36, a quarter note B36, and a quarter note C37. The seventy-seventh measure has a quarter note D37, a quarter note E37, and a quarter note F#37. The seventy-eighth measure has a quarter note G37, a quarter note A37, and a quarter note B37. The seventy-ninth measure has a quarter note C38, a quarter note D38, and a quarter note E38. The eightieth measure has a quarter note F#38, a quarter note G38, and a quarter note A38. The eighty-first measure has a quarter note B38, a quarter note C39, and a quarter note D39. The eighty-second measure has a quarter note E39, a quarter note F#39, and a quarter note G39. The eighty-third measure has a quarter note A39, a quarter note B39, and a quarter note C40. The eighty-fourth measure has a quarter note D40, a quarter note E40, and a quarter note F#40. The eighty-fifth measure has a quarter note G40, a quarter note A40, and a quarter note B40. The eighty-sixth measure has a quarter note C41, a quarter note D41, and a quarter note E41. The eighty-seventh measure has a quarter note F#41, a quarter note G41, and a quarter note A41. The eighty-eighth measure has a quarter note B41, a quarter note C42, and a quarter note D42. The eighty-ninth measure has a quarter note E42, a quarter note F#42, and a quarter note G42. The ninetyth measure has a quarter note A42, a quarter note B42, and a quarter note C43. The ninety-first measure has a quarter note D43, a quarter note E43, and a quarter note F#43. The ninety-second measure has a quarter note G43, a quarter note A43, and a quarter note B43. The ninety-third measure has a quarter note C44, a quarter note D44, and a quarter note E44. The ninety-fourth measure has a quarter note F#44, a quarter note G44, and a quarter note A44. The ninety-fifth measure has a quarter note B44, a quarter note C45, and a quarter note D45. The ninety-sixth measure has a quarter note E45, a quarter note F#45, and a quarter note G45. The ninety-seventh measure has a quarter note A45, a quarter note B45, and a quarter note C46. The ninety-eighth measure has a quarter note D46, a quarter note E46, and a quarter note F#46. The ninety-ninth measure has a quarter note G46, a quarter note A46, and a quarter note B46. The hundredth measure has a quarter note C47, a quarter note D47, and a quarter note E47. The hundred-first measure has a quarter note F#47, a quarter note G47, and a quarter note A47. The hundred-second measure has a quarter note B47, a quarter note C48, and a quarter note D48. The hundred-third measure has a quarter note E48, a quarter note F#48, and a quarter note G48. The hundred-fourth measure has a quarter note A48, a quarter note B48, and a quarter note C49. The hundred-fifth measure has a quarter note D49, a quarter note E49, and a quarter note F#49. The hundred-sixth measure has a quarter note G49, a quarter note A49, and a quarter note B49. The hundred-seventh measure has a quarter note C50, a quarter note D50, and a quarter note E50. The hundred-eighth measure has a quarter note F#50, a quarter note G50, and a quarter note A50. The hundred-ninth measure has a quarter note B50, a quarter note C51, and a quarter note D51. The hundred-tieth measure has a quarter note E51, a quarter note F#51, and a quarter note G51. The hundred-first measure has a quarter note A51, a quarter note B51, and a quarter note C52. The hundred-second measure has a quarter note D52, a quarter note E52, and a quarter note F#52. The hundred-third measure has a quarter note G52, a quarter note A52, and a quarter note B52. The hundred-fourth measure has a quarter note C53, a quarter note D53, and a quarter note E53. The hundred-fifth measure has a quarter note F#53, a quarter note G53, and a quarter note A53. The hundred-sixth measure has a quarter note B53, a quarter note C54, and a quarter note D54. The hundred-seventh measure has a quarter note E54, a quarter note F#54, and a quarter note G54. The hundred-eighth measure has a quarter note A54, a quarter note B54, and a quarter note C55. The hundred-ninth measure has a quarter note D55, a quarter note E55, and a quarter note F#55. The hundred-tieth measure has a quarter note G55, a quarter note A55, and a quarter note B55. The hundred-first measure has a quarter note C56, a quarter note D56, and a quarter note E56. The hundred-second measure has a quarter note F#56, a quarter note G56, and a quarter note A56. The hundred-third measure has a quarter note B56, a quarter note C57, and a quarter note D57. The hundred-fourth measure has a quarter note E57, a quarter note F#57, and a quarter note G57. The hundred-fifth measure has a quarter note A57, a quarter note B57, and a quarter note C58. The hundred-sixth measure has a quarter note D58, a quarter note E58, and a quarter note F#58. The hundred-seventh measure has a quarter note G58, a quarter note A58, and a quarter note B58. The hundred-eighth measure has a quarter note C59, a quarter note D59, and a quarter note E59. The hundred-ninth measure has a quarter note F#59, a quarter note G59, and a quarter note A59. The hundred-tieth measure has a quarter note B59, a quarter note C60, and a quarter note D60. The hundred-first measure has a quarter note E60, a quarter note F#60, and a quarter note G60. The hundred-second measure has a quarter note A60, a quarter note B60, and a quarter note C61. The hundred-third measure has a quarter note D61, a quarter note E61, and a quarter note F#61. The hundred-fourth measure has a quarter note G61, a quarter note A61, and a quarter note B61. The hundred-fifth measure has a quarter note C62, a quarter note D62, and a quarter note E62. The hundred-sixth measure has a quarter note F#62, a quarter note G62, and a quarter note A62. The hundred-seventh measure has a quarter note B62, a quarter note C63, and a quarter note D63. The hundred-eighth measure has a quarter note E63, a quarter note F#63, and a quarter note G63. The hundred-ninth measure has a quarter note A63, a quarter note B63, and a quarter note C64. The hundred-tieth measure has a quarter note D64, a quarter note E64, and a quarter note F#64. The hundred-first measure has a quarter note G64, a quarter note A64, and a quarter note B64. The hundred-second measure has a quarter note C65, a quarter note D65, and a quarter note E65. The hundred-third measure has a quarter note F#65, a quarter note G65, and a quarter note A65. The hundred-fourth measure has a quarter note B65, a quarter note C66, and a quarter note D66. The hundred-fifth measure has a quarter note E66, a quarter note F#66, and a quarter note G66. The hundred-sixth measure has a quarter note A66

Additional Lyrics:

Well, she says that she loves ya,
In your mind there's no doubt.
But you feel like a stranger
When the lights go out.
As you lie there awake you think,
"This ain't no gift."
Don't try to figure,
That weight's too heavy to lift. *(To Chorus)*

Shut Up And Dance

Words and Music by Steven Tyler, Joe Perry, Jack Blades and Tommy Shaw



Intro

Moderate rock ♩ = 132

Rhy. Fig. 1

Gtr. 1

N.C.

End Rhy. Fig. 1

First system of the Intro. It features a guitar melody for Gtr. 1 and a bass line for Gtr. 2. The Gtr. 1 part starts with a forte (*f*) dynamic and includes a 'N.C.' (Natural Chord) instruction. The Gtr. 2 part is shown in a simplified notation with fret numbers and 'x' marks for muted notes.

*For next 4 bars, all low G's (6 3 fr.) are played w/fret hand thumb which also mutes the A str. (5).

Gtr. 2

Second system of the Intro. It continues the guitar melody for Gtr. 1 and the bass line for Gtr. 2. The Gtr. 1 part includes a forte (*f*) dynamic and a 'clean tone' instruction. The Gtr. 2 part continues with the simplified notation.

G5
Rhy. Fig. 2

F5

G5

F5

G5

F5

G5

F5

End Rhy. Fig. 2

Gtr. 3

Third system of the Intro. It features a guitar melody for Gtr. 3 and a bass line for Gtr. 2. The Gtr. 3 part includes a forte (*f*) dynamic and a 'clean tone' instruction. The Gtr. 2 part continues with the simplified notation, including a 1/2 fret bend instruction.

Chorus

Gtr. 1: w/Rhy. Fig. 1, (4 times)

Gtr. 3: w/Rhy. Fig. 2, (1 1/2 times)

G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5

Talk is cheap. Shut up and dance. ____

Riff A
Gtr. 2

w/distortion
full

10 10 0 10 (10) 10

Gtr. 3: w/Rhy. Fig. 2

G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5

Don't get deep. Shut up and dance. _

End Riff A

full

10 10 0 (0) 10 (10) 10 (10)

Verses

End Rhy. Fig. 3

G5 F5 G5 E5 D5 G5 F5 G5 G5 F5 G3 F5 G5

Gtrs. 1 & 3

Gtr. 1: w/Rhy. Fig. 1
Gtr. 3: w/Rhy. Fig. 3

Gtr. 2: 2nd time substitute w/Fill 2

1. Love _ has got _ me down. A
2, 3. See additional lyrics

Rhy. Fig. 4
*Gtr. 2

End Rhy. Fig. 4

0 0 0 3 2 0 5 5 x 3 5 x 3 5 5 x 3 5 (5)

*Gtr. 2 tacet 1st 2 bars of 3rd verse.

Fill 2

let ring

full

5 5 6 5 6 5 6 5

T
A
B

Gtr. 2: w/Rhy. Fig. 4, 1 1/2 times

Gtr. 1: w/Rhy. Fig. 1

Gtr. 2: w/Rhy. Fig. 3

E5 D5

Gtr. 1 & 3

G5 F5 G5 F5 G5 F5 G5

tear — just hit the ground. So I

3rd time To Coda

(Gtr. 2 tacet)

(Gtr. 1 cont. in notation)

E5 D5

Gtr. 1 & 3

start - ed writ - ing you — this song but the words I wrote came out — all wrong.

C5

E5 (type 2)

Gtr. 3

Yeah, but it's al - right.

Rhy. Fill 1
Gtr. 1

End Rhy. Fill 1

both notes vib.

(14)

Chorus

Gtr. 1: w/Rhy. Fig. 1, (4 times)

Gtr. 3: w/Rhy. Fig. 2, (3 times)

G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5

Talk is cheap. Shut up and dance. — Ah! —

Gtr. 2: substitute w/Riff A, (2nd time)

1/2 full full

(5) (5) (5) (5)

what does that get you? _____ (Noth - ing.) In a

End Rhy. Fig. 5

End Riff B

1/4

Gtr. 3: w/Rhy. Fig. 5

Gtrs. 1 & 2: w/Riff B

D5

crowd of peo - ple, _____ you're still a - lone. You hope that tells you...

Gtr. 3: w/Rhy. Fig. 5, (1st 2 bars only)

Gtr. 1 & 2: Riff B, (1st 3 bars only)

G5 C5 D5

(Some - thing.) The road to heav - en _____ is paved in hell. And it

Rhy. Fig. 6

E5 VII

Gtr. 1 (Gtr. 2 tacet)

makes you won - der _____ why we're here at all. _____

Rhy. Fig. 6 A

Gtr. 3

P.M.

Gtr. 1: w/Rhy. Fig. 6, (6 times)

Gtr. 3: w/Rhy. Fig. 6A, (6 times)

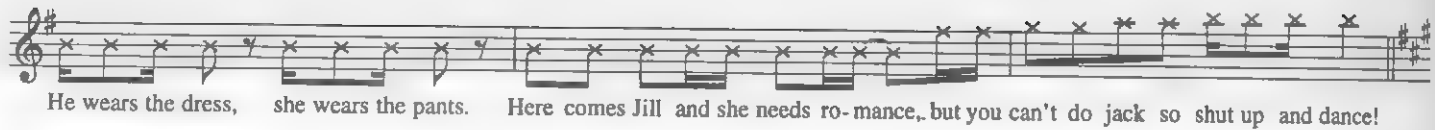
E

6

open

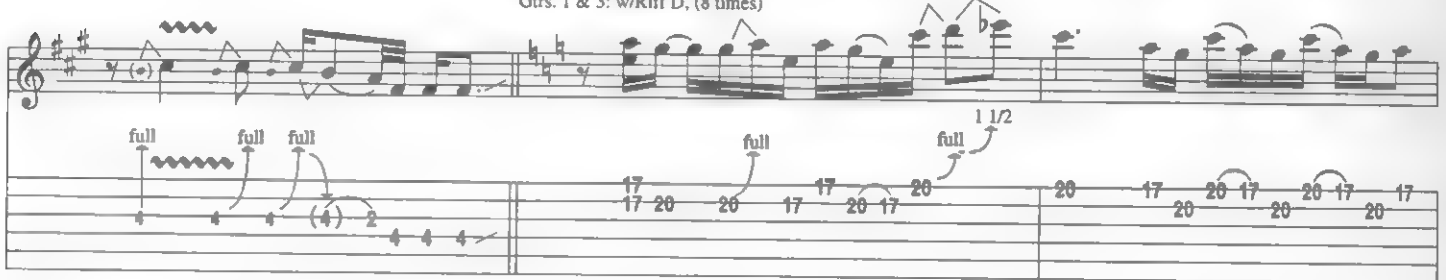
Gtr. 2

Check out the shape of your cir - cum-stance.

**Guitar Solo**

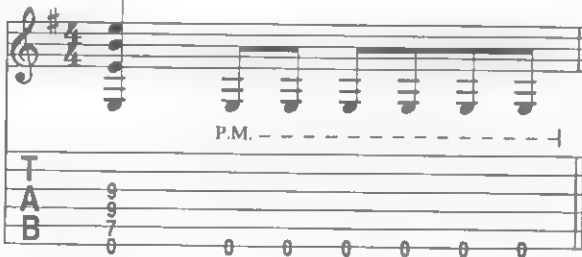
Gtrs. 1 & 3: w/Riff C, (8 times)

Gtr. 2 N.C.

8va
Gtrs. 1 & 3: w/Riff D, (8 times)**Rhy. Fill 2 E5 VII**

Gtr. 1 //

Gtr. 3

**Riff C**

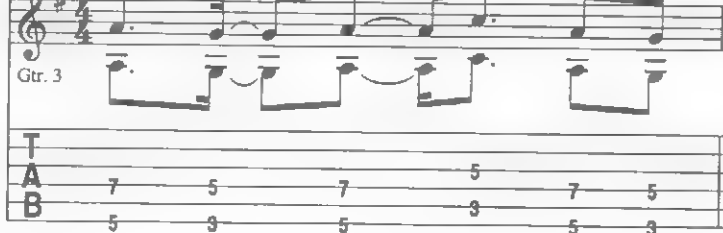
Gtr. 1

Gtr. 3

**Riff D**

Gtr. 1

Gtr. 3



Gtr 3: w/Rhy. Fig. 2

[illegible]

Gtr. 3: w/Rhy. Fig. 3

D.S. al Coda

The musical score consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains a sequence of chords labeled G5, F5, G5, F5, G5, F5, and G5. The bottom staff is a bass staff showing fret numbers for each note. The fret numbers are: 16, 15, 18, 15, 18, 15, 17, 15, 18, 15, 18, 18, 18, 18, 18, 18, and (18).

⊕ Coda

Gtr. 1: w/Rhy. Fill 1

C5

Gtr. 3 //

Gtr. 3: w/Rhy. Fill 6, (4 times)

ES^{VII}

Gtr. 1: w/Rhy. Fill 4

Qtr. 1: w/Rhy. Fill 6, (2 times)

Qtr. 3 //  night has just be -

Gtr. 3: w/Rhy. Fig. 6A, (3 times)

Gtr. 1

1/4

9 9 7 0 6 0 9 0 7 5 7 7

0 6 0 7 0 8 0 9 0 7 5 7 7

Rhy. Fill 4

Gtr. 1

The first system of the musical score for 'The Wind' features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line consists of a single whole note chord G2-B2-D3. The system concludes with a double bar line.

E
⑥
E5 VII open

Gtr. 3

P.M. ———

E5 VII (Gtr. 3 tacet)

Gtr. 1
N.C.

*Low G's played w/thumb as before (next 4 bars only).

Gtr. 2

*Low G's played w/thumb as before (next 4 bars only).

F
⑥
1fr.

Gtr. 3

F G5 F5 G5

1/2

Chorus

Gtr. 1: w/Rhy. Fig. 1, 12 times

Gtr. 3: w/Rhy. Fig. 2, 12 times

G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5

Talk is cheap. Shut up and dance. _ Oh, _ shut up, shut up, shut up, shut up, shut up!

Gtr. 2

w/distortion full

10 10 8 10 (10) (2) 0 (6) 2

G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5

Don't get deep. Shut up and dance. _ Ah! _

8va

full

17 17 15 18 (10) 18 17 18 17 17 17 17 15 17 17

G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5

Talk is cheap. Shut up and dance. _ Yeah. _

8va

loco

1/2 full full let ring- both notes vib.

17 17 15 17 17 17 (17) 6 5 6 5 6 7 6 5 6 5 6 7 6 5 6 7 (6)

G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5

Don't get deep. Shut up and dance. _

8va

1/2 full full

17 17 15 17 17 (17) 17 18 15 15 18 15 18 17 17 15 17 15 15 (15) 17 17 17 15 17 16 15 14 (14)

Verse

A **E** **F#m** **C#m**

1. There was a time _____ when I was so bro - ken - heart - ed.

Gr. 1 (Gr. 1 tacet) Gr. 2

Gr. 2 *mf* let ring

*Gr. 2 throughout each verse, pre-chorus, & chorus.

** Gr. 4 *mf* let ring throughout

**Elec. 12-stg.

D **A** **E**

Love was - n't much _____ of a friend of mine. _____

A **E** **F#m** **C#m**

The ta - bles have turned, _____ yeah, 'cause me and them ways have part - ed.

D **A** **E**

That kind of love _____ was the kill - in' kind. _____ Lis-ten!

(Gtr. 4 tacet)

Pre-chorus

G **D** **G** **D**

All I want _____ is some - one I can't re - sist.

Rhy. Fig. 2

Gtr. 3

C **G** **E**

I know all I need to know by the way that I got kissed. _____ I was

End Rhy. Fig. 2

Chorus

A E F#m D

cry - in' ___ when I met you. Now I'm try - in' ___ to for - get you. ___

Rhy. Fig. 3

0 2 2 0 2 0 2 1 0 0 0 4 2 2 2 4 0 2 3 2 3 0

0 2 2 0 2 0 2 1 0 0 0 2 4 2 2 4 0 2 3 2 3 0

0 2 2 0 2 0 2 1 0 0 0 2 4 2 2 4 0 2 3 2 3 0

A E D

Love is sweet ___ mis - er - y. I was

0 2 2 0 2 0 2 1 0 0 0 0 2 3 2 3 2 0 2 3 2 3 0

0 2 2 0 2 0 2 1 0 0 0 0 2 3 2 3 2 0 2 3 2 3 0

0 2 2 0 2 0 2 1 0 0 0 0 2 3 2 3 2 0 2 3 2 3 0

A E C#m D

cry - in' ___ just to get you. Now I'm dy - in' cause I let you ___

0 2 2 0 2 0 2 1 0 0 0 4 6 6 5 6 6 0 2 3 2 3 0

0 2 2 0 2 0 2 1 0 0 0 4 6 6 5 6 6 0 2 3 2 3 0

0 2 2 0 2 0 2 1 0 0 0 4 6 6 5 6 6 0 2 3 2 3 0

A E D Bb5 C5 F5

do what you do _____ down on me. _____ Yeah!

End Rhy. Fig. 3

Gtr. 1

Gtr. 2

*Gtr. 1 to left of slash in TAB.

Gtr. 3: w/Rhy. Fig. 1
Gtr. 2: w/Rhy. Fig. 1A

G5 Bb5 C5 F5 G5 Bb5 C5 F5

Now there's not e - ven breath-in' room _____ be - tween plea - sure and pain.

Gtr. 1

f full 1/2

G5 Bb5 C5 F5 G5 Bb5

Yeah, you cry when we're mak - in' love. _____ Must be one and the same. _____

(Gtr. 1 tacet)

full 1/2

Verse

A E F#m C#m

2. It's down on me, — yeah, I got to tell you one — thing.

Gtr. 2

mf

0 2 2 2 0 1 2 1 0 0 2 2 2 2 2 6 6 5 6 0

Gtr. 5

mf

7 7 9 7 9 9 11 9 11 11 11 11 6 6 6 6

D A E

It's been on my mind, — girl, I got - ta say. —

5 2 3 0 2 0 2 0 2 1 0 1 2 1 0 1

0 2 0 0 2 0 0 2 1 0 1 2 1 0 1

full full

7 7 9 7 7 7 9 7 0 4 2 2 2 0 0 0 2

A **E** **F#m** **C#m**

We're part - ners in crime. ____ You got that cer - tain some - thing.

D **A** **E**

What you give to me ____ takes my breath a - way. ____ Now, the

Fill 1

Gtr. 6

Gtr. 7

T
A
B

Gtr. 2: w/Rhy. Fig. 2

Chorus
Gtr. 2: w/Rhy. Fig. 3, (simile)

[illegible]

Guitar Solo

Gtr. 3: w/Rhy. Fig. 1, (1st 3 bars only)

Gtr. 2: w/Rhy. Fig. 1A, (1st 3 bars only)

Gtr. 1

G5 Bb5 C5 F5 G5 Bb5 C5 F5

f full full full

4:3 4:3

17 17 17 15 17 15 17 15 17 15 17 5

G5 Bb5 C5 F5

8va

full 1/2 full full full

15 15 17 (17) 15 15 17 17 (17) 15 17 17 15 15 17 15 15 18

Gtr. 2: w/Rhy. Fill 1

Bridge

G5 Bb5(type2) Eb5 Bb5(type2)

Gtr. 3 (cont. in notation) Gtr. 2

'Cause what you got in - side ain't

8va

Gtr. 1: w/Fill 2 Gtr. 3

full full full 1/2 full full 1 1/2 full full full full

(18) 15 15 18 18 15 18 18 18 10 10 13 11 14 11 14 6 6 6 6 0

Rhy. Fill 1

Gtr. 2

12/8

T A B

3 3 3 3 3 3 6 6 6 6 6 6

Fill 2

Gtr. 1

12/8

(Gtr. 1 tacet)

full

T A B

18 (18)

E \flat 5 **B \flat 5 (type2)** **A \flat 5** **E \flat 5**

Gtr. 2

where your love should stay. Yeah, our love, sweet love, ain't love till you

Gtr. 3

full full full full full full full full

E5 (cont. in notation)

give your heart a - way. Yeah I was

Chorus

A **E** **C \sharp m** **D** **A** **E**

cry - in' when I met you. Now I'm try - in' to for-get you. Your love is sweet mis-er -

Rhy. Fig. 4

Gtr. 2

Gtr. 3

D A E F#m D

- y. _____ I was cry - in' just to get you. Now I'm dy - in' to let you _____

End Rhy. Fig. 4

A E D

do what you, do what you do down to me, ba-by, ba-by, ba-by, ba-by, ba-by, ba-by.

Rhy. Fig. 4A

End Rhy. Fig. 4A

Harmonica Solo

Gtr. 2: w/Rhy. Fig. 4, (simile)

Gtr. 3

A E C#m D A E

Gtr. 2: w/Rhy. Fill 2

D A E F#m D

Gtr. 2: w/Rhy. Fig. 4A, (simile)

A E D

8va loco

full full

Gtr. 3

Rhy. Fill 2

Gtr. 2

Outro

Gtr. 2: w/Rhy. Fig. 4, (simile)

A

E

I was cry - in' when I met you. Now I'm

8va

full

full

full

full

full

full

full

10

17

17

10

17

10

17

10

(16)

14

16

10

(16)

14

16

16

14

16

14

17

17

17

7

5

7

5

7

5

9

5

9

5

10

5

10

5

10

5

10

5

10

5

5

5

8

9

9

9

9

9

9

C#m

D

A

E

D

try - in' to for-get you. ____ Your love is sweet _ mis-er - y. ____ Yeah! I was

8va

full

full

full

full

full

full

17

17

17

17

17

17

17

17

17

17

16

16

16

19

17

14

16

17

19

16

14

5

6

6

6

6

0

2

3

2

3

5

5

0

7

7

9

9

9

7

0

2

3

4

(4)

2

3

3

3

3

3

3

3

3

3

3

3

3

3

3

Gr. 2: w/Rhy. Fill 3

A E F#m D

cry - in' when I met you. Now I'm dy - in' 'cause I let you _____

8va loco

full 17 17 17 14 17 17 17 14 16 (16) 14 16 16 (16) 14 16 16 14 14 14 16 14 16 14

full 18 19

5 5 9 9 9 9 9 7 7 9 11 11 9 0 2 4 4 2

Ctr. 2: w/Rhy. Fig. 4A, (simile)

[illegible]

Rhy. Fill 3

Gtr. 2

4 2 2 2 4 0 2 3 2 3 0

2

Begin fade

Gtr. 2: w/Rhy. Fig. 4, 1st 2 bars only, simile

A **E**

I was cry - in' - when I met you. Now I'm

loco

full full 1/2 1/4 full full full full

20 20 20 20 20 20 20 20 20 20 17 (17) 14 17 16 (16) 14 16 16 (16)

19 17 19 19 19 19 19 19 19 19 19 19 19 19 19 19

7 7 7 9 9 9 10 10 10 10 10 10 0 7 9 9 9 7

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

C#m **D** **A** **E**

try - in' to for-get you. Your love is sweet.

4:3 4:3

full full full full full

14 16 14 16 14 14 16 14 16 14 16 10 15 16 (16) 14 17 (17) 16 16

6 6 0 2 3 2 3 5 5 5 5 9 9 9 9 9 9

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Rhy. Fill 4

Gtr. 2

TAB

2 2 0 0 0 0 3 3 3 0 3 3 3 0 0 2 0 0 0 2 2 2 0 3 2 3 2 0

0 0

0 0

2 2

D

I was

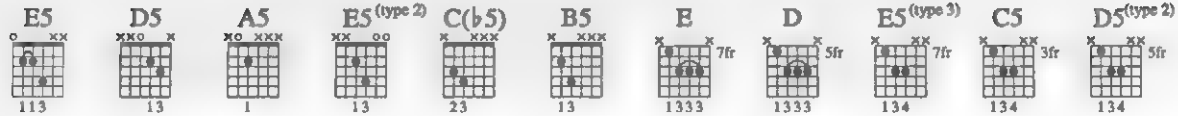
A E C#m D

cry - in' ____ when I met you. Now I'm dy - in' ____ 'cause I let you. ____

Fade

Gotta Love It

Words and Music by Steven Tyler, Joe Perry and Mark Hudson



Intro

Moderate Funk ♩ = 90

Triplet feel (♩ = ♩)

* Gtr. 1

N.C.

D5 A5 D5

mf

Spoken: Shocking!

T
A
B

2 4 0 2 2 4 2 4 2 4 4 0 4 4 4 4 0 2 4 2 0 2 2 0 0

* Backwards gtr. arr. for gtr.

A9sus4

Psy-che-del-ic sand - wich, _____ yeah! _

Woo.

Gtr. 1

1/2

4 5 0 0 0 0 5 5 7 5 7 7 2 4 4 5 7 5 4 0 4 2 4 4

Gtr. 2

don't pick

N.C. (A5)

1/2

4 (4) 2 2 4 5 2

Rhy. Fig. 1
Gtr. 2 & 3

2 0 5 4 2 2 0 5 4 2 2 0 5 4 2 0

End Rhy. Fig. 1

2 4 5 0

0 12 (12) (12) 12 12 (12)

Rhy. Fig. 2A
E5
Gtr. 2 //

End Rhy. Fig. 2

10 11 11 12 11 9 11 12 9 11 11 12 11 12 11

9 10 10 10 10 9 9 10 10 10 10 10 9 9 10 10 10 10 10 9

Rhy. Fig. 2
Gtr. 3

End Rhy. Fig.

9 10 10 10 10 9 9 10 10 10 10 10 9 9 10 10 10 10 10 9

9 10 10 10 10 9 9 10 10 10 10 10 9 9 10 10 10 10 10 9

Verse
w/backwards gtr. ad lib (next 8 bars)

Rhy. Fig. 3A

1. An - y way you can feel it. — You should-n't try to con - ceal it, ba - by.

Rhy. Fig. 3

9 10 10 10 10 9 9 10 10 10 10 10 9 9 10 10 10 10 10 9

9 10 10 10 10 9 9 10 10 10 10 10 9 9 10 10 10 10 10 9

D5

End Rhy. Fig. 3A

You got to make up your mind. (Yeah, yeah,

The first system of music includes a vocal line in D major with a 4/4 time signature. The lyrics are "You got to make up your mind. (Yeah, yeah,". Below the vocal line is a guitar line with a 7/7 rhythm pattern, indicated by '7' and 'x' marks on the strings.

E5

Rhy. Fig. 4A

yeah.) An - y way I can steal it. An - y way you can deal it to me.

The second system of music includes a vocal line in E major with a 4/4 time signature. The lyrics are "yeah.) An - y way I can steal it. An - y way you can deal it to me." Below the vocal line is a guitar line with a 9/9 rhythm pattern, indicated by '9' and 'x' marks on the strings.

D5

End Rhy. Fig. 4A

A - you know the plea - sure's all mine. (Yeah, yeah, yeah.)

The third system of music includes a vocal line in D major with a 4/4 time signature. The lyrics are "A - you know the plea - sure's all mine. (Yeah, yeah, yeah.)". Below the vocal line is a guitar line with a 7/7 rhythm pattern, indicated by '7' and 'x' marks on the strings.

Chorus

Gtrs. 2 & 3: w/Rhy. Fig 1, (2 times)

N.C. (A5)

You got-ta love it. You bet-ter own it. You got-ta love it. And God

The chorus section of music includes a vocal line in D major with a 4/4 time signature. The lyrics are "You got-ta love it. You bet-ter own it. You got-ta love it. And God". Below the vocal line is a guitar line with a 7/7 rhythm pattern, indicated by '7' and 'x' marks on the strings.

Gtr. 4: w/Fill 1

knows it. You got - ta shu - uh shove it. I'm gon - na make things hap - pen.

Go - in' round, - 'n round, - 'n round, - 'n round, - 'n round, - 'n round, - 'n round, - 'n round, -

Gtr. 1: w/Fill 2

Gtr. 3: w/Rhy. Fig. 2
Gtr. 2: w/Rhy. Fig. 2A

- 'n round, - 'n round, - 'n round. - That's right. -

Verse

Gtr. 3: w/Rhy. Fig. 3
Gtr. 2: w/Rhy. Fig. 3A
w/backwards gtr. ad lib (next 9 bars)

2. I wan - na say you're a fire - crack - er. I wan - na say you're a switch - blade knife.

Fill 1
Gtr. 4

full

5 (4)

Fill 2
Gtr. 1

4 2 3 2 5 1 2 2 4

Rhy. Fill 1
Gtr. 3

7 7 7 9 9 9 10 10 10 10 9

D5

Gtr. 3: w/Rhy. Fill 1

Gtr. 2 //

E5

You make your sex a ca - reer. _____ (Yeah, yeah, — yeah, yeah.) -

Gtr. 3: w/Rhy. Fig. 4
Gtr. 2: w/Rhy. Fig. 4A

E5

Com-in down from an all night trip - per. A - pull your foot from the ru - by slip - per.

Chorus

Gtr. 2 & 3: w/Rhy. Fig. 1, (2 times)

N.C. (A5)

D5

'Cause you can't get there from here. _____ You got-ta love it.
(Yeah, yeah, yeah.) _____

You bet - ter own it. _____ You got - ta love it. And God

Gtr. 4: w/Fill 3

knows it. You got - ta shu - uh shove it. I'm gon - na make things hap-pen.

Fill 3

Gtr. 4

15ma-----

A.H. — —

A.H. — full

1/2

1/2

T
A
B

Go - in' round, _ 'n round, _ 'n round, _ 'n round, _ 'n round, _ 'n round, _ 'n round, _

Gtr. 1

p

7 5

Gtr. 3: w/Rhy. Fill 2
A5

Gtr. 2

_ 'n round, _ 'n round, _ 'n round, _ 'n round, _ 'n round, _ 'n round, _ 'n round, _ 'n round, _

5 7 7 2 4 2 4 2

_ 'n round, _ 'n round, _ 'n round, _ 'n round, _ 'n round, _ 'n round, _ 'n round, _ 'n round, _ 'n round, _

mf

(2) 4 0 2 5 4 4 5 5 5 0 5 7 7

Rhy. Fill 2
Gtr. 3

(Gtr. 3 tacet)

TAB

5 7 5 7 5 7 5 7 5 7 5 7

N.C. (Em)

N.C. (Em)

(Aah, aah, aah, aah.)

full

(7) 0 7 5 7 5 7 5 5 7 5 8 5 7 7 5 7 5 7 8 5 7 5 7/8

Bridge

w/backwards gtr. ad lib (next 8 bars)

E5 (type 2)

Qtr. 3

I got this feel-ing deep in - side my _ gut. O-ver-whelm-ing feel-ing of I know not what. _

One thing's for sure, I ain't got time for those who can't re - late.

Bass solo

Rhy. Fig. 5

End Rhy, Fig. 5

Bass solo

Rhy. Fig. 5

E

D

C 5 3 fr.

B 5 2 fr.

A 5 open

G 6 3 fr.

Harm.

Gtr. 1

Harm.

7 7 7 7 12 12 14 12 14 15 14 15 12 15 15

Riff A
Gr. 2 *Play 5 times*

0 2 3 5

Guitar solo

Gtrs. 2 & 3: w/Rhy. Fig. 5

E

Gtr. 4

Gtr. 4
 Treble clef, key of E major (two sharps). The staff contains a melodic line with various ornaments (wavy lines) and slurs. The fretboard below shows fingerings: 7, 8, 9, 6, 8, 8, 9, 10, 7, 8, 9, 9, 8, 10, 8. Dynamic markings include "full", "1/2", and "1/4".
Gtr. 1
 Treble clef, key of E major. The staff contains a melodic line with slurs. The fretboard below shows fingerings: 12, 14, 15, 12.

Gtr. 4
 Treble clef, key of D major (two sharps). The staff contains a melodic line with slurs and ornaments. The fretboard below shows fingerings: 7, 7, 7, 7, 7, 8, 9, 7, 7, 5, 7, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 7, 5, 7, 7, 5, 7. Dynamic markings include "full" and "full".
Gtr. 1
 Treble clef, key of D major. The staff contains a melodic line with slurs and ornaments. The fretboard below shows fingerings: 12, 12, 12, 9, 11, 12. Dynamic markings include "1/2".

Gtr. 4
 Treble clef, key of D major. The staff contains a melodic line with slurs and ornaments. The fretboard below shows fingerings: 10, 10, 13, 10, 10, 12, 10, 12, 10, 12, 13, 10, 10, 10, 9, 12, 7, 5, 7, 5, 7, 5. Dynamic markings include "full" and "1/2".
Gtr. 1
 Treble clef, key of D major. The staff contains a melodic line with slurs and ornaments. The fretboard below shows fingerings: 11, (11), 9. Dynamic markings include "1/2".

E

Gtrs. 2 & 3

Gtr. 5

+1/2 +1/2 +1/2 +1/2

w/bar w/bar w/bar w/bar

+1/2 1/2 +1/2 1/2 +1/2 1/2

14 14 14 14 14 15 14 12 15 12 17 15 15 1 1/2 (15) 12 15

full

12 15 12 17 15 15 1 1/2 (15) 12 15

-1

D

5 3 fr. 5 2 fr. 5 open 6 3 fr.

w/bar

full 1/2 full w/bar

(15) 12 15 14 16 14 12 0 (0) 2 (2) 0 2 (2) (2) 0 2 4 5 7 9 12 (12) (12)

-2 1/2 -2 1/2 -2 1/2

Verse

Gtr. 5: w/Fill 4

B5 B5 B5 B5 B5 B5 B5 B5

C(b5) C(b5) C(b5) C(b5) C(b5) C(b5) C(b5) C(b5)

Gtr. 3: w/Rhy. Figs. 3

Gtr. 2: w/Rhy. Figs. 3A

E5

3. You got-ta learn to love the mid-night mad-ness.

Gtr. 1

7 7 6/7 7 7 9 7

-0 -0

Fill 4

Gtr. 5

(Gtr. 5 tacet)

w/bar

w/bar

TAB

0 2 (2) (2)

-1 -1

w/backwards gtr. ad lib (next 7 bars)

D5

You got - ta rev - el in the good and bad - ness, if yin 'n yang is your thing._

Gtr. 3: w/Rhy. Fill 3

Gtr. 3: w/Rhy. Figs. 4
Gtr. 2: w/Rhy. Figs. 4A

D5 E5

(Yeah, yeah, yeah, yeah.) _____ What I got - ta do to try and reach ya.

D5

Is it for real or just a dou - ble fea - ture. So let's go throw the I Ching. (Yeah, yeah, yeah.) ____

Chorus

Gtrs. 2 & 3: w/Rhy. Fig. 1, (2 times)

N.C. (A5)

You got-ta love it. You wan-na own it. _____ You got-ta love it. And God

Gtr. 4: w/Fill 5

knows it. You got-ta shu-uh shove it. You got-ta make things hap-pen. Go-in' round, 'n round, 'n round, _

Rhy. Fill 3
Gtr. 3

knows it. You got-ta shu-uh shove it. You got-ta make things hap-pen. Go-in' round, 'n round, 'n round, _

Fill 5
Gtr. 4

knows it. You got-ta shu-uh shove it. You got-ta make things hap-pen. Go-in' round, 'n round, 'n round, _

Gtr. 2: substitute w/Rhy. Fill 4

— 'n round, — 'n round, — 'n round, — 'n round, — 'n round, — 'n round, — 'n round, — 'n round, — 'n round, —

Outro

End Riff B

Riff B
Gtr. 3

N.C.

Gtr. 3: w/Riff B, (till end)

(C) (D)

I

E5 (type 3)

C5

D5 (type 2)

E5 (type 3)

Gtr. 2

Ching.

I

Ching.

Gtr. 1

Rhy. Fill 4

Gtr. 2

3

full

don't pick

T
A
B

(2) 0 5 4 2
(0) 0 0 0 0

2 (2) 0 2

2 2 2

Crazy

Words and Music by Steven Tyler, Joe Perry and Desmond Child



Intro

Moderately slow rock $\text{♩} = 54$

N.C. **A** **F#m7** **D** **Dm**

Rhy. Fig. 1
Gtr. 1

mf
let ring throughout
semi-clean tone

TAB

Spoken: Come here, baby. You know you drive me up the wall the way you make good on all the nasty tricks you pull. Seems like we're makin' up more than we're makin' love.

Gtr. 2

mf
semi-clean tone

TAB

A **F#m7** **D** **Dm**

End Rhy. Fig. 1

And it always seems you got somn' on your mind other than me. Girl, you got to change your crazy ways. You hear me?

TAB

Verse

Gtr. 3 & 4: w/Fill 1

A D F#m D

1. Say you're leav-in' on a sev-en thir-ty train, and that you're head-in' out to Hol - ly - wôod._

Rhy. Fig. 2

5 7 7 5 6 7 7 10 12 12 10 11 12 12 9 11 11 11 11 10 12 12 10 11 12 12

A D F#m D

Girl, you been giv-in' me that line so man-y times it kind-a gets like feel-in' bad _ looks good._ Yeah!

End Rhy. Fig. 2

5 7 7 5 6 7 7 10 12 12 10 11 12 12 9 11 11 11 11 10 12 12 10 11 12 12

Fill 1

Gtr. 3 & 4

Gtr. 3

Gtr. 4

TAB

7 9 7 9 7 7 7 7 6 7 7

*Gtr. 3 to left of slash in TAB.

Pre-chorus

Gr. 3: w/Fill 2

E

F#m7

G

D

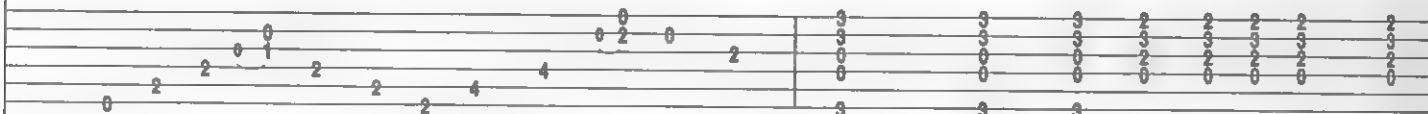


That kind - a lov - in'

turns a man _

to a slave. _

Rhy. Fig. 3



E

F#m7

G

D

E



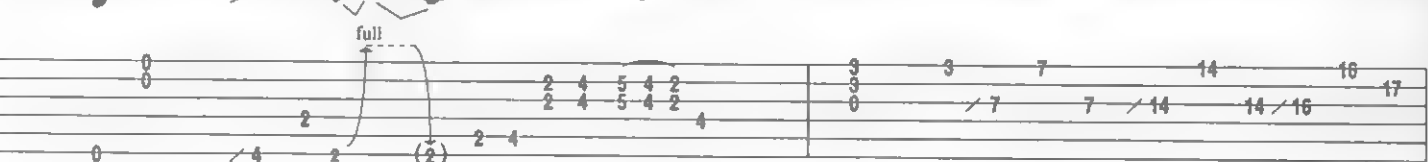
That kind-a lov - in'

sends a man _

right to his grave.

I go

End Rhy. Fig. 3



Fill 2

Gr. 3



Chorus

Gtr. 1: w/Rhy. Fig. 1, (simile)

A F#m7 D Dm A F#m7

Cra - zy, cra - zy, ba - by, I go cra - zy. — You turn it on, then you're

*Gtr. 5

vib. w/bar throughout

*2 gtrs. arr. for one gtr. Clean tone w/echo.

full

D

④

open D

E

⑥

open E

Gtr. 1

Gtr. 1: w/Rhy. Fig. 1, 1st 2 bars only, (simile)

A F#m7 D Dm

gone. — Yeah, you drive — me cra - zy, cra - zy, cra - zy for you ba - by. —

w/bar

-1 -1 -1

-1 -1 -1

Bm E C# F#m E D Dm

What can I do, _____ hon - ey? I feel like the col - or _____ blue. _____

(Gtr. 5 tacet)

Verse

w/Rhy. Fig. 1: simile

A D F#m D

2. You're pack-in' up your stuff, and talk-in' like it's tough and try'n to tell me that it's time to go. _____ Yeah!

* Gtr. 6

Trem. _____

*Mandolin arr. for gtr.

Rhy. Fill 1

Gtr. 1

Gtr. 3: w/Fill 3
F#m

A D D

But, I know you ain't wear-in' noth-in' un-der-neath that o-ver-coat. — And it's all a show... Yeah!

8va

Trem.

12 14 16 17 19 21 17 19

Pre-chorus

Gtr. 1: w/Rhy. Fig. 3, (simile)

E F#m7 G D

That kind - a lov - in' makes me wan-na pull — down the shade. — Yeah!

loco

Trem. — — —

17 17 14 14 14 14 14 16 16 16 14 14

0 0 2 2 4 2 4 5 4 2 2 3 7 14 14 14 14 (14)

2 2 4 2 4 5 4 2 4 3 7 7 14 14 14 14

0 / 4 2 (2) 3

Fill 3

Gtr. 3

12 8

T

A

B

7 9 7 9 7 7 7

E F#m7 G D E

That_ kind-a lov-in', yeah, now I'm nev-er, nev-er, nev-er, nev-er gon-nabe the same. I go

(Gtr. 6 tacet)

Trem. -----

17 16 14 14 14 16 16 16 14 16

0 0 2 2 4 2 4 5 4 2 2 3 7 7 14 14 16 16 16

0 /4 2 (2) 3

Chorus

Gtr. 1: w/Rhy. Fig. 1, (simile)

A F#m7 D Dm A F#m7

cra - zy, cra - zy, ba - by, I go cra - zy. You turn it on, then you're

Gtr. 5

16 17 17 14 14 7 7 5 5 7 7

full

D ④ open D A ⑤ open E
 Gtr. 1:

gone. _ Yeah, you drive _ me cra - zy, cra - zy, cra - zy for you ba - by. _

Gtr. 1: w/Rhy. Fill 1
 Bm E C# F#m E D Dm

What can I do, _ hon - ey? I feel like the col - or _ blue. _

Gtr. 1: w/Rhy. Fill 2

Guitar Solo

Gtr. 1: w/Rhy. Fig. 1, simile

A F#m7 D E A F#m7

I'm los-in' my mind, girl, cause I'm go-in' cra. . .

(Gtr. 5 tacet) Gtr. 3

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/4 full

A F#m7

full 1/2 full full full

(4) 4 (4) 2 4 2 2 4 2 5 5 5 5 5 5 5 5 5

7 6 5 7 5 2 2 2

Rhy. Fill 2

Gtr. 1

T A B

0 2 2 0 2 0 2 0 2 0 2 3 0 2 0 3 0 0 0 0 0 0 0 0

0 2 2 4 4 0 2 3 0 3 1 2 2 2 0 0

8va *D* *loco* *E*

1 1/2 21 (21) 17

full full full full full full full full

7 7 9 9 9 9 9 9

5 5 0 0 0 0 0 0

Bridge

F#m *E(type2)* *D(type2)*

Gtr. 1 *mp*

I *mp* need _____ your love. Hon-ey, _____

mp *full* *full* *full*

17 17 (17) 14

(Gtr. 2 tacet)

11 11 9 9

Rhy. Fill 3
Gtr. 1

T

A

B

7 7 7 7 7 9 9 9 9 9 9 11 11 11 11

Chorus

Gtr. 1: w/Rhy. Fig. 1, simile

A

F#m7

F#m

E(type2)

D(type2)

Gtrs. 1
& 2

cresc.

— yeah! I need your love. Cra - zy, cra - zy,

(Gtr. 3 tacet) Gtr. 5

full full full full full 1/2

Gtr. 6 Trem. (Gtr. 6 tacet) Gtr. 2

D

Dm

A

F#m7

D(type2)

E(type2)

Gtr. 1

cra - zy for you ba - by. I'm los-in' my mind, girl, cause I'm go - in' cra - zy.

1/2 1/2

12 12 13

Gtr. 1: w/Rhy. Fig. 1, (simile)

A F#m7 D Dm A F#m7

cra - zy, cra - zy, cra - zy for you ba - by. — You turn it on, then you're

Outro

Gtr. 1: w/Rhy. Fig. 1, simile

Gtr. 1: w/Rhy. Fill 4

A F#m7 D Dm

gone. — Yeah, you drive me. . . ooh, — ooh, — ooh.

(Gtr. 5 tacet)

Gtr. 3

Rhy. Fill 4

Gtr. 1

T 7 7 7 7 7 7 7 7 9 9 9 9 9 9

A 7 7 7 7 7 7 7 7 9 9 9 9 9 9

B 5 5 5 5 5 5 5 5 11 11

Gr. 1: w/Rhy. Fill 5

A

F#m7

D

E

8va

Ooh, _____ ooh, _____ ooh. _____

8va

full

full

full

full

21

18 19 21 21 (21) 19

22

22 22 22 22 22 22 22 22 22

Trem.

12 14 16

13 13/14 14/16 16

5 2 2 2 7 7 9 9 9

0 2 2 2 5 7 9 9 9

Musical score for "Ow, yeah, yeah, yeah" by The Police. The score includes vocal lines for three vocalists (Vocals 1, 2, 3) and guitar parts for three guitars (Gtr. 1, 2, 3). The key signature is one sharp (F#) and the time signature is 4/4. The score features various musical notations including chords (F#m7, D, Dm), accidentals, and guitar-specific techniques like bends and harmonics. The lyrics are: "Ow, yeah, yeah, yeah, yeah. Yeah, yeah, yeah, yeah, yeah, yeah, yeah. Yeah, now ba-by, ba-by, ba-by, ba-by."

Rhy. Fill 5
Gr. 1

T
A
B

7 7 7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9 11 11 11 11

Begin Fade

Gtr. 3: w/Fill 4
w/vocal ad libs (till end)

A F#m7 D E

0 2 2 0 2 0 2 4 4 2 7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9

17 17 14 14 10 10 12 12 12

16 14 14 11 9 9 13 14 10

Gtr. 1: w/Rhy. Fig. 1, (simile)

Fade

A F#m7 D Dm A F#m7

w/bar - - - 17 (17) 14 (14) 10 10 11 9 (9)

16 17 17 (17) 14 (14) 14 (14) 10 10 11 10 10 10 10 15 (15) 5 (5) 2 (2) 2 (2)

16 17 17 (17) 14 (14) 14 (14) 10 10 11 10 10 10 10 17 (17) 5 (5) 2 (2) 2 (2)

Fill 4

Gtr. 3

12 8 5 5 7 5 2 2 2 10 10 11 10 10 10

T A B

Line Up

Words and Music by Steven Tyler, Joe Perry and Lenny Kravitz

Gtr. 2 in
Open A tuning

⑤ = E ③ = A

⑤ = A ② = C#

④ = E ① = E

Intro

Moderate Rock ♩ = 134

C#9

2 1 3 3 3

D9

x

3

21333

D#9
x 5f

21333

E9

21333

A5

xxx 5 ft

34

G5
KODXX

B5

xxx?



134

A5 (type
xxxxx 51
13

A6
xxxx 5f
14

C5

xx 3fr

134

D5

xx 5fr

134

E5
xxx

11

5 (type 2)

XXX 3 fr

4

D9

D#9

E9

Gtr. 1

mf

Hey!

w/slide
mf

w/slide

(cont. in notation)

6
12 ft.

E5

*G5/E

E5

5/E A5

G5

(Dah doo dah, dah doo dah, doo dah.

(Gtr. 2 trace)

Gtr. 4

let ring.

*don't pick

*Some chord names implied by bass part.

Gtr. 1: w/Riff A, 4 times

E5

G/E

E5

G/E

E5

G5/E E

G/E

E5

A5

G5



Gtr. 4



Verse

Gtr. 1: w/Riff A, (7 times)

Gtr. 2: w/Fill 1, (2nd time only)

Gtr. 1: w/Rhy. Fill 1

E5

G5/E

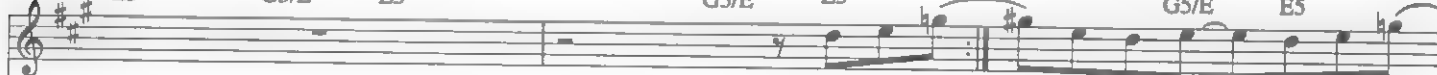
E5

G5/E

E5

G5/E

E5



1. If you think ___ that you're strong, wan - na fight,.
2. ___ all the stuff, ___ and you can't.
3. - ing to win, ___ and your on -

Rhy. Fig. 1

Gtr. 4



A5

G5

E5

G5/E

E5

G5/E

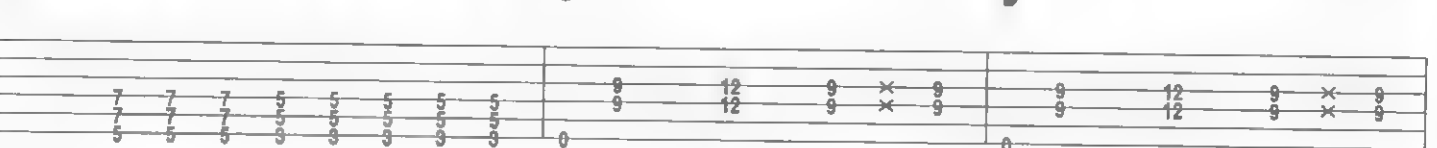
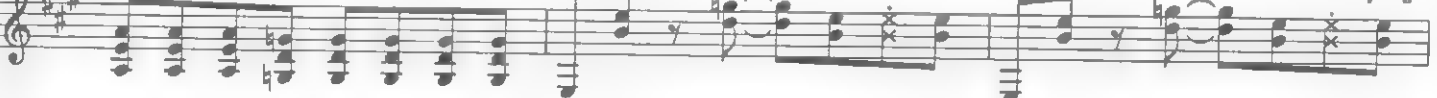
E5



- ___ well, come on ___ and line up. (Line up.)
 ___ get e-nough, ___ then line up. (Line up.)
 ly way in ___ is line up. (Line up.)

When the go -
 If you're out -
 If we all -

End Rhy. Fig. 1



Rhy. Fill 1

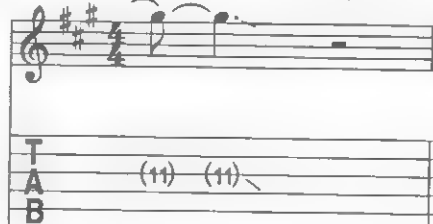
Gtr. 1



Fill 1

Gtr. 2

(Gtr. 2 tacet)



Gtr. 4: w/Rhy. Fig. 1

G5/E E5 A5 G5

Gtr. 1: substitute w/Rhy. Fill 4, 3rd time E5 G5/E E5

Gtr. 1: w/Rhy. Fill 2 G5/E E5

- ing gets tough, and your talk ain't e - nough, line up. (Line up.) 1, 3. We got - ta
 on a limb, and you wan - na come in, then line up. (Line up.) 2. Your
 wan - na live, then we all got - ta give, line up. (line up.)

A5 G5

Gtr. 4

get up, get out be - fore they get us down. 'Cause liv - in' up a - gainst the wall, yeah, has got us locked
 heads down, sit - tin' 'round. Pick yo face up off the ground and get yo - self to - geth - er, ba - by, and learn to stand

Gtr. 1

12 12 12 12 12 14 12 12
 12 12 12 12 12 12 12 12
 12 12 12 12 12 12 12 12
 12 12 12 12 12 12 12 12

Gtr. 1: w/Riff A, (3 times)

Gtr. 4: w/Rhy. Fig. 1

E5 G5/E E5 A5 G5 E5 G5/E E5 G5/E E5

up. }
 tough. }

Come on and line up. (Line up.)

1. So
 2, 3. We

Rhy. Fill 4
 Gtr. 1

1/4 full

T
 A
 B

Rhy. Fill 2
 Gtr. 1

1/4

T
 A
 B

B5 A5

Gtr. 4

don't be sur - prised when they pull the wool o - ver yo eyes. ____
bet - ter get to it in - stead ____ of just stand - ing a - round. ____

Gtr. 1

Gtr. 4: Rhy. Fig. 1

E5 G5/E E5 A5 G5 E5 G5/E E5 To Coda

Yeah, don't get funky up.
It's time to get down.

Come on, y'-all.
(Sing 2nd time only)

1.
Gtr. 1: w/Riff A

Gtr. 4: w/Rhy. Fig. 1, (2 times)
Gtr. 1: w/Riff A, (8 times)

G5/E E5 G5/E E5 A5 G5

(Dah doo dah, dah doo dah, doo dah.)

Gtr. 2

w/slide

E5 G5/E E5 G5/E E5 G5/E E5

Oh, ____ yeah! (Dah doo dah,)

A5 G5 E5 G5/E B5 G5/E E5

dah doo dah, doo dah.) Yeah! — 2. If you got —

Guitar Solo

2. G5/E E5

A5 (type 2) A6 A5

Gtr. 4

Gtr. 1: w/Rhy. Fill 3

(Uh, — uh — doo — dah.

Gtr. 2

w/slide

Gtr. 3

w/slide

Rhy. Fill 3

Gtr. 1

(Gtr. 1 tacet)

1/2

(9)

TAB

Gtr. 5: w/Fill 2 C5

Uh _____ uh _____ doo _____ Oh, dah.) yeah.

12 11 10 10 12 (12) 10 12 (12) 15 15 15 15 0 15 (15) 15 15

12 14 12 14 17 14 8 8 6 6 8

D5

8va

15 15 15 15 15 17 17 17 0 17 17 17 0 17 17 17 17 19 21 (0) 21

end slide full full full

(8) 8 12 10 10 10 13 13 10 13

Fill 2
*Gtr. 5

8va

w/slide

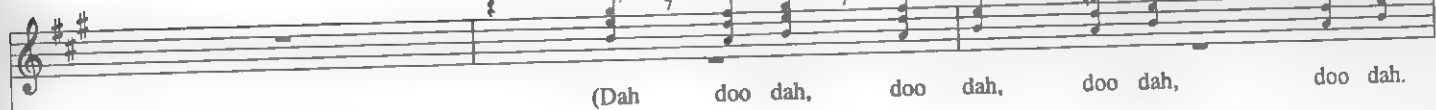
T
A
B

0 3 5 5 24 24

*Gtr. 5 uses A tuning

E5

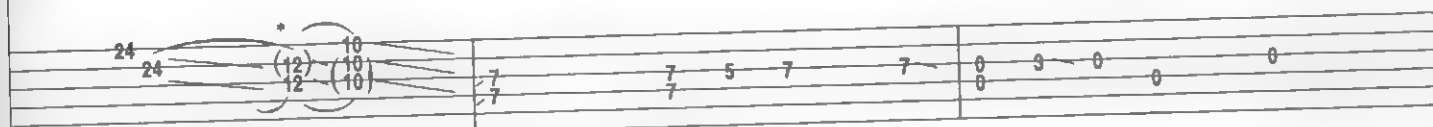
G5(type 2) A5



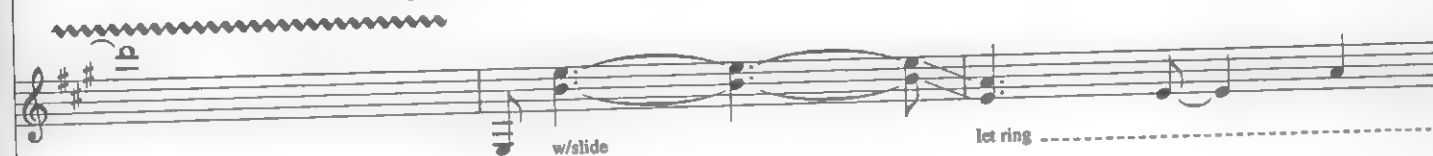
8va...



24 24 (12) (10) (12) (10)



*Slide movement causes
3rd & 1st strings to sound.

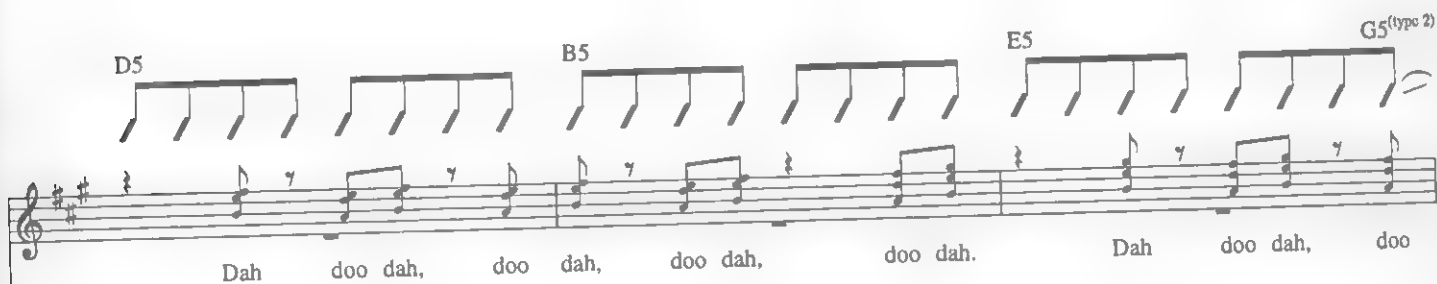


D5

B5

E5

G5(type 2)



A5 D5 B5 P.M. *D.S. al Coda*

dah, doo dah, doo dah. Dah doo dah. Ooh, uh! 3. If you're play-

(Gtr. 2 tacet)

let ring -----

(Gtr. 3 tacet)

P.M. end slide

⊕ *Coda*

Gtr. 1: w/Rhy. Fill 2

Outro

C#9

D9

D#9

G5/E E5 Gtr. 1

(Yeah, yeah.) — If you got — all the stuff — and you can't — get e-nough, a - line

Gtr. 2 w/slide

Rhy. Fig. 2 Gtr. 4

E9

up. (Line up, A - line up. line up.) If you think _

End Rhy. Fig. 2

Gtr. 4: w/Rhy. Fig. 2, (4 times)

C#9 D9 D#9 E9

_ that you're strong, _ wan - na fight, _ then come on _ and line _ up. (Line up, A - line _

C#9 D9 D#9

up. _ line up.) Yeah, yeah, _ yeah, yeah, _ yeah, _ yeah, yeah, _ yeah, yeah, _

E9 C#9 D9 D#9

— yeah, yeah, yeah, yeah, — yeah, yeah, yeah, — You've got to get your-self to -

(Line up, line up.)

E9 C#9 D9 D#9

Gtr. 1

geth-er, my friend, my friend, now. You've got to stand up and be count-ed, — yeah, yeah, — and count it

(Line up, line up.)

E9 C#9 D9 D#9

Gtrs. 1 & 4

up. — You got ta line. — You got - ta line. — You got - ta line. — Uh!

(Line up, line up.)

Rhy. Fill 5
Gtr. 1

Amazing

Words and Music by Steven Tyler and Richie Supa



Intro

Rock ballad ♩ = 70

Gtr. 2: w/Fill 1

Gtr. 3: w/Fill 2

Am G/A Am G/A

*Gtr. 1

mf pick w/fingers

1. I kept the

T 8 10 8 10 7 7 7 5 7 8 8 8 7 8 7 7 7 5 7

A 9 9 9 9 7 7 8 7 9 9 9 9 7 7 7 8 7

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*Piano arr. for gtr.

Verse

Am

G/A

C7

right ones out and let the wrong ones in. Had an an-gel of mer-cy to see me through all my sins.

Rhy. Fig. 1

T 8 10 8 10 7 7 7 7 6 6 6 6 6 6 6 6 7

A 9 9 9 9 7 7 7 7 8 8 8 8 8 8 8 8 8

B 0 0 0 0 7 7 7 7 8 8 8 8 8 8 8 8 7

Fill 1

Gtr. 2*

T 5 7 2 2 4 5 4 5 5 0 2 2 4 5 4 4 0 0 2 0

A 5/7 2 2 4 5 4 5 5 0 2 2 4 5 4 4 0 0 2 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*Sampled cello arr. for gtr.

Fill 2

Gtr. 3

T 5 (5) (5) (5) (5) (5) (5) (5)

A 5 (5) (5) (5) (5) (5) (5) (5)

B 5 (5) (5) (5) (5) (5) (5) (5)

F Fm6/Ab C/G

And there were times in my life when I was go-in' in - sane.

10 10 10 8 10 10 9 9 9 9 8 8 8 8 10

10 10 10 10 10 10 10 10 10 10 9 9 9 9 10

6 6 11 12 12 12 12 10 10 10 10 10

Verse

Gtr. 1: w/Rhy. Fig. 1
Am

Gtr. 3: w/Fill 3
F#m7b5

Tryin' to walk through the pain. 2. When I lost my grip, and I

End Rhy. Fig. 1 Rhy. Fig. 2 Gtr. 4

10 10 10 10 10 17 17 17 14

9 9 9 9 9 10 10 10 10

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

G/A 3 C7 3 F

hit the floor. Yeah, I thought I could leave, but could-n't get out the door. (Heh, heh.) I was

15 15 15 13 13 13 13 14

12 12 12 10 10 10 10 10

Fill 3
Gtr. 3

full full full

TAB

13 13 13 12 12 12 12 10 12

Fm6/A♭ **C/G** **F#m7♭5** **F**

so sick and tired of liv-in' a lie. I was wish-in' that I would die. It's a -

End Rhy. Fig. 2

Chorus

C5 **E5** **F5** **E5**

Gtr. 5

maz - ing. with the blink of an eye you fi - nal - ly see the light,

let ring let ring let ring let ring

G5

P.M.

uh. Oh, it's a -

let ring

full full full full

15ma P.H.

P.H.

C5 E5 F5 E5

maz - ing, - when the mo-met ar - rives - that you know you'll be - al -

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

G5

right. Yeah, it's a -

let ring - - - - -

F5 E5 D5 G5 (type 2)

maz - ing, and I'm say-in' a prayer - for the des-per-ate hearts - to - night..

let ring - - - - - let ring - - - - - let ring - - - - -

C5

C5 (type 2) B5

Bridge A5

(Ctr. 5 tacet)

That one last shot's a perm - a - nent - va - ca -

let ring

full full full full full

let ring

D5

F

tion. And how high can you fly with bro - ken wings?

let ring

let ring

C

A5

D5

Life's a jour - ney, not a des - ti - na - tion. And I

T

let ring

let ring

F5

G5

just can't tell just what to - mor - row brings. Yeah! 3. You have to

let ring

Verse

Gtr. 1: w/Rhy. Fig. 1

Gtr. 4: w/Rhy. Fig. 2

Am G/A

learn to crawl, be - fore you learn to walk. But I

C7 F

just could-n't lis - ten to all that right - eous talk. Oh, yeah. Well, I was

w/Bkgd. Voc. Fig. 1

Fm6/Ab C/G

out on the street, just try - in' to sur - vive.

F#m7b5 F

Scratch - in' to stay a - live. It's a -

Chorus

C5 E5 F5 E5

Gtr. 5

ma - zing, with the blink of an eye you fi - nal - ly see - the light...

Gtr. 4

let ring let ring let ring let ring

5 5 9 9 10 10 10 10 9 9 9 9

Bkgd. Voc. Fig. 1

Aah, aah.

G5

P.M.

Oh, _____ it's a -

let ring

full

full

full

full

full

1/2

full

C5

E5

F5

E5

maz - ing, — when the mo-ment ar - rives — that you know you'll be al - right..

let ring

let ring

let ring

let ring

G5

P.M.

F5

E5

Oh it's a - maz - ing, and I'm

let ring

3

full

D5 G5 (type 2)

Gtr. 5: Cont. in notation C5 D5 E5

say-in' a prayer _ for the des-per-ate hearts _ to - night. _ The des-per-ate hearts, _ des-per-ate hearts. _

let ring _ _ _ _ _ let ring _ _ _ _ _

Gtrs. 4 & 5

Fretboard diagram for Gtrs. 4 & 5:

7	7	7	7	7	7	0	12	12	12
5	7	7	7	7	7	10	12	12	

5 5 7 7 9 7

F5

(Vocal ad lib.)

Cont. on lower staff

Fretboard diagram for guitar part 3:

9	10
7	9

Outro C5 D5

Gtr. 3

full full

Rhy. Fig. 3 Gtrs. 4 & 5

Fretboard diagram for guitar parts 3, 4, and 5:

5	5	5	7	5	7	7
3	5	5	7	5	7	7

E5 F5

3 3 3 3 3 5/7 5 7 7 7 (7) 5 7 5 7 5 5 5 5 5 3 0 3 2 3

9 7 9 7 10 8

N.C.(C/G) (F/A)

5 2 5 5 6 6 (6) (6) 4 5 6 4 5 5

5 5 7 7 3 5

(C/G) (F)

It's a -

End Rhy. Fig. 3

Gtrs. 4 & 5: w/Rhy. Fig. 3, (3 times)

C5 D5

maz - ing. It's so a - maz - ing. I say, - it's a -

E5 F5

maz - ing. I say, - it's a - maz - ing,

N.C.(C/G) (F/A)

10 8 8 11 8 10 8 10 8 8 11 8 10 8 10 8 10 8 10 10

full full full full full

(C/G)

12 15 13 15 (15) 12 15 (15) 13 14 15 (15) 13

1 1/2 1 1/2 full full

(F)

15 15 (15) 13 14 13 15 (15) 13 14 13 15 13 14 15 13 14 13 15 13 14

full full

C5

10 8 10 (10) 8 10 8 10 8 10 8 10 10 10 8 10 8

full full full

D5

10 8 10 6/7 10 9 8 6 8 6 8 6 8 6 12 10 12

3 6

The first system of the musical score consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It contains a melody with various notes, including quarter, eighth, and sixteenth notes, and rests. Above the staff, there are annotations: 'F5' with an arrow pointing to a note, and several '(x)' marks with arrows pointing to specific notes. The lower staff is a bass clef and contains a bass line with notes and rests. Above this staff, the word 'full' is written above several notes, and there are some wavy lines indicating a tremolo or similar effect.

The second system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melody with various note values, including eighth and sixteenth notes, and rests. The lower staff is a bass clef with a key signature of one flat and a common time signature. It contains a bass line with various note values, including eighth and sixteenth notes, and rests. The melody and bass line are written in a simple, folk-like style. The system ends with a double bar line.

(F)

8va P.H. 8va P.H. -----

P.H. full P.H. full -----

sounding pitches: G G A

C5 8va P.H. -----

G

D5

full

E5

F5

full

N.C.(C/G)

8va

P.H.

(F/A)

(C/G)

(F)

Free time

Gtrs. C5
4 & 5

w/Radio sound effects

N.C.

w/Big band music

Fade

Spoken: So, from all of us in Aerosmith to all of you out there wherever you are. Remember, the light at the end of the tunnel may be you. Good night.

Boogie Man

Words and Music by Steven Tyler and Joe Perry

Moderately slow ♩ = 82

Triplet feel (♩ = ♩ ♩ ♩)

Fade in
N.C.

*E5/A F#5/A E5/A F#5/A A5

clean tone w/delay, pick w/fingers
w/bar

T
A
B

*Some chord names implied by bass part.

E5/A F#5/A N.C.(Am) (A) (Am)

full

(A) (B7) (C6) (B7)

full

(C) D/F# F#m F#m D/F# F#m F#m A/E E A/E E

F#sus2(b5) F#sus2(b5)

pick w/fingers

D/F# F#m F#m D/F# F#m A/E E

F#sus2(b5)

Guitar Part:

- Chords: F#5/A5, E5, F#5, N.C.(Am), (A)
- Techniques: w/bar (with bar), full (full barre)
- Time Signature: 12/8

Piano Part:

- Chords: 6/4, 9/7, 4/2, 2/2, 4/2, 6/4, (6) 9 8 (9), 5, 8 (9), 5, 8 (9)
- Time Signature: 12/8

Begin fade

(C) D/F# F#m F#m D/F# F#m F#m A/E E A/E E

F#sus2(b5) F#sus2(b5)

pick w/fingers

9

3 3 2 1 2 3 2 1 2 2 2 0 2 2 0 2 2 0 0 0 0 0 0 0 0 0 0 0

2 2 2 1 2 2 2 1 2 2 2 1 2 2 1 2 2 1 0 0 0 0 0 0 0 0 0 0

2 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D/F# F#m F#m D/F# F#m F#m A/E E Esus4 E Fade

F#sus2(b5)

3

F#sus2(b5)

3

3

3 2 2 1 2

3 3 3 2 1 2

2 0 0 0 0 0 0 0

2 2 2 2 2 2 0 0 0 0 0 0

LITRO

EAT THE RICH

GET A GRIP

FEVER

LIVIN' ON THE EDGE

FLESH

WALK ON DOWN

SHOT UP AND DANCE

CRIZIN'

GOTTA LOVE IT

CRAZY

LINE UP

AMAZING

BOOGIE MAN



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